

TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

Vol. XXXVII, No. 953.

NEW YORK: SATURDAY, APRIL 3, 1897.

PRICE, TEN CENTS.



ALICE NIELSON,
THE BOSTONIANS' NEW PRIMA ONNA.

MIRROR INTERVIEWS.



John Jack.

America has few players of larger experience than John Jack, and few who have made more friends than he, whose impersonation of Sir John Falstaff will live long in the history of the stage, and whose countless other characterizations, of numberless variety, have imprinted their strong individuality and rare intelligence upon the minds of untold thousands of playgoers. A representative of THE MIRROR called upon Mr. Jack just before he left New York to join the company of Joseph Jefferson for a Spring tour.

"And so THE MIRROR wants a talk with me?" queried the veteran actor, offering a chair by the cozy warm hearth. "Do you smoke? One's thoughts seem to float out more easily upon the wings of smoke. When was I born? On the first day of February, 1836, at Philadelphia, where the larger share of my life has been spent. Like many other youths, of fact as well as of story, I early felt a strong dramatic intuition, and turned to the way of the stage in 1852 when at the age of sixteen, my parents having gone to California, an opportunity presented itself for me to enter upon a professional career as a call-boy at the famous old Walnut Street Theatre, then under the management of Peter Richings, an accomplished gentleman, a capable and distinguished actor. Richings was a stage name, he being a son of Lieutenant Puget, who was a member of the staff of Vancouver, the explorer of the Northwest, and for whom Puget Sound was christened. The name I believe now is pronounced 'Pu-jet'—it used to be plain 'Puget.' Richings adopted the talented young woman who became known to the operatic stage as Caroline Richings.

"Though young in years I was then matured in mind, and, having opportunities, soon advanced to play in the stock company as a utility man. In the Summer of 1853, with Mrs. D. P. Bowers, then of the company, I went to Reading, Pa., where the chance came for me to play many important parts. The next season, 1853-54, I became a member of the stock company at the Chestnut Street Theatre, Philadelphia, then called 'Old Drury' under the management of John Gilbert, with Joseph Jefferson as comedian, and with many others who have since become prominent. Opportunities continually appeared for progression. My early dramatic education during these seasons was advantageously furthered by assisting in the support of many distinguished artists who then adorned the stage, beginning at the Walnut Street with Edwin Forrest, the great American actor; James K. Hackett, the accepted Falstaff of that period; Gustavus Von Brooke, the wonderfully talented English artist who, after touring America and Australia, was lost on the steamship City of London while returning from Melbourne; James M. Anderson; Eliza Logan, a meteoric actress of that day; and Julia Dean, a bright and sunny blonde, who was then the idol of theatregoers and who, later in life, as Julia Dean Hayne—in 1880, I believe—I had the honor to support at the old Wallack's Theatre in New York during what proved to be her final engagement.

"At the Chestnut Street, I had the opportunity to meet and to assist in the farewell performances of that magnificent original American comedian, Charles Burke, half-brother to the present dean of the American stage, Joseph Jefferson. Burke was possessed of remarkable comic talent, combined with abilities for pathetic portrayal which in many impersonations permitted him to draw forth an intermingling of laughter and of tears—a power such as I have never seen exhibited by any other dramatic artist, and, if pecuniary success was not his in a large sense, he was certainly the bringer of great good fortune to others—notably Mrs. Barney Williams, who gathered from his inspiration the famous song and dance of Independence Day that led to her popularity and was the beginning of the great fortune which she and Barney Williams subsequently achieved. John E. Owens also gave a copy of Burke's Solon Shingle that led him into fame and riches; and Burke's characterization of Rip Van Winkle assuredly must have been no small factor in the wonderful achievement of his talented half-brother, Joseph Jefferson. At the Chestnut, too, the gifted and attractive Agnes Robertson, under guidance of her husband, Dion Boucicault, flashed upon the American public, and won a place in the esteem of theatregoers that may scarcely be said to have been supplanted. Certain it is that her attractive gifts made possible and furnished the opportunity for Boucicault's career as a dramatist and as an actor. I must not forget Jean Margaret Davenport, the original of Dickens's phenomenal vision of the smock frock, whose great dramatic skill and talent made her for many years a marked feature of the stage, and who, as the widow of the American General Lander, is now living in Washington. I also assisted in the early efforts of Mr. and Mrs. W. J. Florence, who afterward became so prominent and so successful as the Irish boy and the Yankee girl.

"From Philadelphia I went to Richmond, Va., where circumstances placed me as first old man of a company supporting all the leading stars, although I was then but eighteen years of age. The season of 1855-'56 found me a member of J. T. Ford's Holiday Street Theatre company, Baltimore, when that persevering and delightful manager began his successful career. The next season I was again at Richmond in a company under the management of Joseph Jefferson, and including Edwin Adams, George C. Boniface, Theodore Hamilton, and Mary Devlin, afterward the first wife of Edwin Booth. That season was most prosperous, and lives in the an-

nals of Richmond as 'the season of the great stock company.' Here, on Dec. 1, 1856, I met that splendid sympathetic gentleman and grand actor, Edwin Booth, to whose Richard I had the honor to be the King Henry, noting the commencement of Booth's stellar experience upon the same ground whereon, years before, his great father made his appearance and his first American success. The principal cities of the West and the South were visited, and, in 1861, I was managing a theatre at Wilmington, Del., when the gun in Charleston harbor sounded the knell to peace and woke the nation to the alarm of war. The spirit that prevails in the profession inspired me, and, putting aside the mask, I addressed myself to the duties of the time, returning to Philadelphia and raising troops for the defense of the Union. Entering the service as a lieutenant in the Second Pennsylvania Reserves, I participated in the battles about Richmond under McClellan, in the three-days' fight under Pope, and in the grand charge at Manassas, where the division to which I belonged repelled the advance of the enemy and saved the communications between the Union army and Washington, and where I fell severely wounded. Receiving honorable mention and promotion to a captaincy, I continued in service, and toward the close of the war was in command of the 136th Pennsylvania Regiment.

"After a brief season at Mobile, Ala., I became in 1866 a member of the stock company at the old Broadway Theatre near Broome Street, New York, under management of George Woods, afterwards known as Barney Williams, remaining there until the establishment closed in 1869. The last performance but one was my advent as Sir John Falstaff in King Henry IV., and the most of my subsequent career has been given to exploiting that character in this country, in Canada, in the Pacific Islands, and in the Eastern Hemisphere, having in 1878 started with my wife, Annie Firms, on a tour comprising the five continents. At Honolulu it was that I had my first association with royalty, meeting under agreeable circumstances King Kalakaua, and being honored with the hand of the Princess Like Like, mother of the present claimant to the Hawaiian throne. In New Zealand we were received with great kindness and met with agreeable success. From Melbourne we proceeded to India, stopping for a time at the Island of Ceylon. Our experience in India embraced journeys through all the principal parts of the Empire, being received with flattering distinction by leading dignitaries of the various States, and having opportunity to meet at famed Lucknow General Grant and his party, then on their tour of the world. After a visit to Egypt, we passed to Europe. Throughout our travels King Henry IV. was a feature of our repertoire, I appearing as Sir John Falstaff and Mrs. Jack as Prince Hal and it is a fact that Sarah Bernhardt, seeing our performance at Paris, was inspired by Mrs. Jack's impersonation to assume herself the character of Prince Hal.

"We sojourned for some time at the French capital, where a son was born to us, and afterward summered at London, where we were guests at the Lord Mayor's banquet at Manchester House, and the courtesies of the leading clubs were extended to me. Returning to America, I participated in the famous dramatic festival of 1883 at Cincinnati, and was honored by having the final night devoted to a magnificent production of King Henry IV. when my impersonation of Sir John Falstaff was accounted by the press of the city as the most distinctive feature in the work of the great gathering of stars then assembled.

"I feel proud of my connection with the remarkable production of Tessa of the D'Urbervilles, which serves to exploit that marvelous American actress, Mrs. Fiske, in her extraordinary embodiment of Tessa. I am convinced that this presentation and the great genius of its chief exponent are destined to mark an epoch in the history of the American drama. The success of Mrs. Fiske is doubly dear to me for that I was a devoted friend to her talented parents at whose wedding, at New Orleans in 1860, my first wife—a sister of Roland Reed—and I were the 'best people.' Both of them have now departed to that bourne whence no traveler returns. I deeply regret my necessary withdrawal from the cast of Tessa, but habitual rigid adherence to fulfillment of contracts and long agreeable association with Joseph Jefferson have compelled me to join his Spring tour. Mr. Jefferson's is a most charming personality—one that, notwithstanding his great artistic and pecuniary success, is in every essential quality the same as when we met in youthful days now forty-four years ago. In no honorable way could I have withdrawn from my agreement with Mr. Jefferson, however advantageous such action might have seemed to be to me.

"The 'polmy days?' Yes, I know some of them. Reflecting upon past and present, persons are wont to overlook the advancement of the last forty years, and to give ear to sentiment rather than to common sense. The stage of now is as far in advance of that of four decades back as the stage of then was improved upon the primitive method, which knew no scenery, but hung up instead signs reading, 'This is a castle,' 'This is a wood,' or what not. In that old time a majority of the representations were those of the standard drama, of the blank and measured verse, which compelled the use of a certain heretic method of elocution. Those incapable of giving force, and those who wished that the stage should be Nature's mirror, were the first to begin to modernize expression. As all do not possess magnetism nor the peculiar gift of individuality, the then so-called colloquial efforts became weak and commonplace, and it was found necessary to resort to realism of scenery and properties in order to meet this deficiency.

"With this thought my mind goes back to the first American presentation of Camille by Jean Margaret Davenport. In the ball-room scene at the left centre of stage, opposite second entrance, was a table with three chairs, arranged for the game of cards. Opposite, at the right, was a sofa. In order to add to these splendid preparations for a gala night, there was a second table adorned by elaborate candelabra, in each arm of which was a candle ready for ignition. While the scene progressed, a servant entered with a tray of supposed ices, really cotton stuffed into glasses. He carried in one hand the ices and in the other a lighted taper. On this occasion the servant had indulged in a little banquet wherein flaming glasses of beer had constituted the principal part of the feast. It was his duty to place the tray on the table and, with taper, illumine the candles, in doing which, in his unconsciousness, he set fire to the cotton, presenting to the audience an extraordinary illusion of flaming ices, and retired unconscious of the confusion and the merit in the house which seriously interfered with the performance. Camille and Armand, with their backs to the burning sensation, were ignorant of the cause of the hilarious disturbance. Manager John Gilbert, waylaying the servant without, directed him to return and extinguish the flames, and the mental, reappearing upon the scene, carefully blew out the candles and fled, leaving the ices in

a merry blaze. The curtain was lowered, but throughout the rest of the evening the audience could do nothing but laugh.

"Another amusing incident occurred one night at the Walnut Street, where Edwin Forrest was playing Macbeth. In a later scene cries are heard off, and a physician should enter to announce the death of Lady Macbeth. The man who was cast for the physician had forgotten the scene, had changed his clothes and had started for his home. There was a halt. The prompter, throwing on a domino, entered and explained to Forrest the state of affairs. Forrest directed him to go off and send the physician on. A messenger was despatched and the retreating actor was overtaken two blocks away. Dashing back to the theatre, he wrapped a long skirt about, entered, gave his line and went off. I mention the incident not alone to evidence a peculiarity of Forrest's disposition, but to exhibit his wonderful hold upon the public, for through all this wait, of many minutes, the audience sat in perfect silence and patience, giving no mark of recognition of the matter beyond hearty applause when it was all over.

"A story about myself? Well, if you wish it, here is one. In the Fall of 1854 the Chestnut Street Theatre, with which I was connected, was to open with Bulwer's comedy, Money, and the rival Arch Street Theatre announced, for the same night, the same play. It was their custom to open with this comedy, and our manager, James Quinlan, a quaint personage, who had run the oar of the theatre before becoming its lessee, secured a strong company including John Brougham, Kate Horn, Mrs. Bowers, and Joseph Nagle—a promising young actor of the day—and the disappointment of one player caused the part of Sir John to be entrusted to me. At the final rehearsal the Lady Franklin was taken ill, and Quinlan was implored to suggest a substitute. 'Why,' said he, 'there's that fellow Jack!' 'But it's an old woman role,' they protested. 'That's all right,' returned Quinlan, 'go to Jack—he's good in those old parts.' 'But,' they put in, 'he plays Sir John.' 'That makes no difference,' retorted the lessee. 'Jack can play half a dozen of them! And so it was settled.'

And then THE MIRROR man withdrew, knowing, despite Mr. Jack's characteristic modesty, that Mr. Quinlan had spoken truth.

THE DANGEROUS MR. EDWARDS.

A person of the name of Edwards, who employs such varying initials as convenience or policy suggests, recently came out of the West, and has victimized many business men in this city by offering bogus checks, which he has persuaded them to cash for him. He represented himself as connected with the Great Western Lithographing Company, and stopped at the Savoy Hotel until he approached the H. C. Miner Lithographing Company with a request to cash a \$100 check. The Great Western concern was consulted, and they pronounced Edwards as a most versatile "crook." H. Clay Miner, Jr., then found that Edwards had left the city and an unpaid bill at his hotel. He is believed to have gone to Baltimore.

THE RICH AND HARRIS COMPANY.

Rich and Harris's stock farce comedy company will open in John J. McNally's new play, The Good Mr. Best, at Brockton, Mass., on April 17. A run at the Boston Museum will follow, and an opening is underlined at the Garrick Theatre in this city for Aug. 30. The company will include Fred Lennox, John G. Sperke, Joseph Coyne, Julius Whitmark, Thomas Lemack, George F. Martin, Charles Sanburn, Georgia Calne, Josie Sadler, Mrs. Anne Yeomans, Hope Ross, Kate Dale, Freda Dewey, Georgie Lawrence, Agnes Milton, Marie Fells, Ruby Capen, Carrie Frances, Maud Winston, Violet Montrose, Caroline Leigh, Etta Montrose, Hattie Waters and Agnes Palmer.

ANNOUNCEMENTS AT DALY'S THEATRE.

Angus in Daly has announced that the long-promised revival of Shakespeare's The Tempest will be presented at his theatre next Saturday. Ada Rehan will be seen as Miranda, Virginia Earle as Ariel, George Clarke as Prospero, and Tyrone Power as Caliban. The regular season at Daly's Theatre will close on April 24 and on April 27 there will be produced a new musical comedy, The Circus Girl, in which will appear Nancy McIntosh, Virginia Earle, and Herbert Gresham. The Circus Girl has been most successful in London.

DRAMATIC STUDENTS IN TARTUFFE.

Moliere's Tartuffe will be given by the students of the American Academy of the Dramatic Arts, at a special matinee in the Lyceum Theatre this (Tuesday) afternoon. This is its first production. In English, in its original form. On this occasion the epilogue of Echegaray's Marianna will also be performed by permission of David Belasco, who controls the American rights. Tartuffe was originally presented in Paris in May, 1664. Its present production follows out Mr. Sangre's policy of presenting the students of the Academy in plays of scholarly merit.

RUFFIANISM AT TEXARKANA.

W. McGowan, managing the Hasty Brothers in A Wild Goose Chase, writes concerning the more or less notorious town of Texarkana, Tex.: "Managers are warned not to get into any altercation with the so-called officials that come in swarms to the Opera House. I have been assaulted by one of them, and all that saved me from being shot was the simple fact that I had no gun. A number of other managers can testify to the state of affairs, and three or four at least have been treated in the same way this season."

A REVIVAL OF ACROSS THE CONTINENT.

Next season, Oliver Byron will revive Across the Continent, the play that brought him fame and fortune, and which was one of the first successful American plays. The revival will be made noteworthy by scenic display, and new and novel printing will be prepared for it. In bringing the play up to date a strong comedy part will be written in for Kate Byron. A strong cast and a band of Indians will add interest to the revival.

ST. LOUIS TO AID THE FUND.

A benefit for the Actors' Fund will be given at the Olympic Theatre, St. Louis, on Thursday afternoon, April 8, when attractions from the Century Theatre and the Olympic will combine with important contributions from the other theatres. James Jay Brady, of the Century, writes that they are hopeful of making the occasion a most profitable one.

Plays with printing. All the successes in the market. To lease at reasonable rates, Berg's Dramatic Bureau, 140 Broadway, New York.

GOSSIP OF THE TOWN.



Anna Boyd has been most successful in her dashing impersonation of Pearl Dodo, the stage favorite, in The Nancy Hanks, in which character she is pictured in the portrait above. She draws to herself in this role a large share of attention by her rollicking sense of humor, her irrepressible activity, and her delightful singing. Miss Boyd will close with The Nancy Hanks on April 9.

Dan Simmons has joined the Mora company to do specialties.

Frank Turner has been engaged by Smyth and Rice for A Man from Mexico.

Funeral services over the body of the late Mrs. A. H. Canby were held last Wednesday at "The Little Church Around the Corner."

Katherine E. Oliver, of Edinburgh, made her metropolitan debut as a reader of Scotch dialect stories at St. Stephen's Church last Wednesday evening.

Madame Brazzi, an American contralto now abroad, has been engaged by Maurice Grau for the Metropolitan Opera company for next season.

Agnes Ardeck has been engaged as leading lady with Thomas E. Shea.

A. W. Cross, agent of the Mora company, will go in advance of The Whitewasher next season.

Alfred S. White of San Francisco has brought civil action against Clary Fitzgerald for breach of contract, contending that she had agreed to appear under his management for ten weeks after March 1, and that she has accepted other engagements during the period mentioned.

The 2,000th performance of 13 Old Kentucky was celebrated last Friday at the Academy of Music when the souvenirs were candelabra in the shape of alligators.

Hendon Brothers' Superba was attached last week at Cleveland by William H. Bailey, who claimed \$10,000 damages for injuries said to have been sustained while testing the Superba explosion effect at Cos Cob Conn.

Charles W. Mack, who has retired from vaudeville owing to throat trouble, is negotiating with Gus Bothner for the use of The Voodoo, in which farce he may star next season.

Madame Lillian Nordica appeared as Brunhilde with the Damrosch Opera company in this city last Wednesday evening.

Louise Forsyth read As You Like It at the home of Mrs. Florence Jackson Stoddard in this city last Wednesday evening, charming an audience of invited guests by her careful, intelligent reading.

Thomas W. Miner will produce next season H. Grattan Donnelly's new play, On the Rhine.

The regular season at the Lyceum Theatre will close on April 10.

Willard Douglas Cozzy, press agent of the Ringling Brothers' shows, has published an original tragedy, Zenobia, together with several short poems, all betraying a ready pen and much facility of thought and method.

Amy Lee will play Dad's Girl at the Girard Avenue Theatre, Philadelphia, week of April 5.

Manager Arthur C. Alston contemplates sending out two companies in Tennessee's Pardoner next season.

Mabel St. Holman having closed with Jennie Caley, has returned to Washington before sailing for Europe on April 3. She will visit London, Paris, Rome and Berlin, and will spend a few weeks in Yorkshire with her sister.

Minnie Victorson, a member of Augustus Fitou's company, is visiting Lottie Blair Parker, the authoress, at her home at Thomaston, L. I. A number of teas and "at homes" have been given in her honor.

Louise Mitchell, who was absent from Lincoln J. Carter's Heart of Chicago company for some time on account of illness, has resumed her position as leading woman with that organization.

Matt B. Snyder left A Milk White Flag at Manchester, N. H., to join A Contented Woman. He was presented with a handsome silver set by the ladies of the Milk White Flag company in token of their appreciation of his courtesy and efficiency as their stage manager.

The Empire Theatre Dramatic School will give the fourth exhibition of the season on Thursday, April 8. It will consist of a sketch of Western life, entitled Dick o' the Plains, by Lottie Blair Parker, "a modern episode," entitled Heroes and Heroines, by Dolores Marbourg, "a caprice of a by-gone age," entitled Sir Peter's Paradise, by A. E. Lancaster, author of Romeo's First Love, and conclude with a farce entitled By Hook or By Crook, by Alice Yates Grant.

The second concert of the Women's String Orchestra Society, of New York, will occur at Mendelssohn Glee Club Hall this (Tuesday) afternoon, when Tor Van Fyk, the Swedish tenor, will make his first appearance in this city.

In Town, a late London success, will be presented at the Casino next season under direction of George Edwards.

The Crescent Opera House, Searcy, Ark., was opened March 15 by the Hasty Brothers to a large audience.

An actor named William Bouchier was reported from Louisville last week to be begging his way Eastward. The company of which he was a member stranded in Colorado.

IN OTHER CITIES.

BROOKLYN.

Four plays new to the patrons of the local drama have been on view at three of our theatres. Julia Marlowe has included two of these in her repertoire of the week at the Manhattan, where she and Robert Taber began their annual engagement on Monday with a notably fine production of *For Bonnie Prince Charlie*, which came over direct from a successful run at Wallack's. This version of Coppel's Jacobites, by J. C. Clarke, serves admirably to bring into strong relief a strength and power on the part of Miss Marlowe that few had credited her of possessing. Robert Taber as the blind grandfather was strongly reminiscent at times of the late Edwin Booth's King Lear and in a make-up that completely disguised his identity even divided the honors of the evening with his wife. Rarely is an actor rewarded with more spontaneous, hearty and prolonged applause than that accorded to this gifted couple at the conclusion of the stirring finale of the third act. The presentation as a whole was an exact duplicate of that in New York. The attendance has been little, if any, less than during John Drew's notable engagement of the preceding week. *Romeo and Juliet* was given on Tuesday evening and Wednesday afternoon. One performance each of *Romola* and *As You Like It* were assigned respectively to Friday and Saturday nights. Colonel Sims will next present, for a fortnight, Caroline Michel Hoyt in *A Contented Woman*.

After seventy-five consecutive performances of *Heartsease* at the Garden Theatre, Henry Miller has given Brooklynites an opportunity at the Columbia to judge of the merits of the play that he has chosen to exploit himself for stellar favor. This romantic comedy by Charles Klein and J. C. Clarke has undergone material revision and alteration since its first production at the Great Northern in Chicago last Fall. The story, which is told in four acts, is most interesting, combining both comedy and probability, its only fault being that its motif is almost exclusively in the minor key. Mr. Miller's Eric Temple is a character enveloped in gloom. Until the last act he is hardly permitted to smile. Yet while the role is one of intense sentimentality, it is never allowed to become morbid, and in its rendition Mr. Miller has added another to his long list of successes, was first at the Lyceum, and later with Charles Frohman's players. The supporting cast is one of unusual strength; it includes Mrs. Boncristi, John T. Sullivan, Nanette Comstock, Leslie Allen, and Grace Kimball. Next week that delightful comedian, John Hare, will appear in *Caste*, *The Hobby Horse* and *AlPai of Spectacles*.

One of the most enjoyable presentations of the season at the Park has been Creston Clarke's appearance in *The Last of His Race*. Mr. Clarke, in whom the Booth family likeness is seen with startling distinctness, has attained considerable renown at the West and other localities, but until now has been practically unknown hereabouts. His wife, Adelaide Prince, who was a member of Daly's Theatre in the hey-day of its fame, contributes valuable aid, and in some handsome gowns made a most agreeable picture. Mr. Clarke has individual merit, also versatility, his playing of the father in the first act being most excellent. A fine impersonation was that of the priest, Father Pascal, by John Carter, whose benign face and clear articulation are not to be forgotten readily. Albert Gran, who had the ungrateful task of representing a villain, exhibited a voice remarkably similar to that of Frederic de Belleville. The scenery and costumes were both rich and appropriate, the production in its entirety meeting with general commendation. Owing to the defection of Clay Clement, who had been underlined for Monday night, Palmer and Knowles offer an important booking instead, Barney Ferguson in McCarthy's *Mishaps*.

Camille D'Arville and Richard Carroll made a long jump from Chicago to the Amphion, where they have given *Kismet*, which was reviewed at length when at the Park in January. Commencing on next Tuesday, Managers Knowles and Ottenquill will bring to view a melodrama new to this section entitled *When London Sleeps*.

Harry C. Kennedy, of the Bijou, has found that his judgment was not at fault in giving a return booking to *The Great Diamond Robbery*. Its realistic incidents, supplemented by the expressive acting of George C. Boniface and Joseph E. Whiting, the earnestness of Madame Janussek, and the infectious jollity of Mrs. Vennema, have all proven potent in drawing large attendance. The Sporting Duchess will next introduce, for the first time on this stage, its great cast which includes Rose Conaghan, J. M. Stoddard and Cora Tanner.

A Midnight Bell wears well. Notwithstanding the frequency of representations in town, it has done a good business at the Grand Opera House, where Digby and Laura Joyce Bell have greeted many friends throughout the week. Edd Redway, who now excels the country here, Martin Tripp, in fair play, but fails to dispel recollections of Eugene Confield in the same part. Human Hearts is the offering to follow.

By all odds the palm of merit for the week at Hyde and Beaman's has been awarded to *The Nawas* in their truthful little comedy, typical of humble Irish life, called *One Touch of Nature*. The writer, who at various times has seen this same act done in widely separated portions of the country, remarks the uniformity of its favor with the audiences. Carroll Johnson, who seems of late to have abandoned Irish drama and gone back to black face, is just as agile a dancer as when a member of the team of Johnson and Powers in the old days of the San Francisco Minstrels. His interpolated comedy with a real coin in the upper gallery is really funny and scores heavily. Brest and Riviere are thorough and exemplify the French school of singing, and give very clever imitations in their mother tongue. Juno Salmo performs feats in contortion that seem impossible. Rosie Rendel in character dances and the well-known musical act of Sharp and Flat received deserved applause. Horace W. F. Benner is a hard worker, and "doubling up" like a Trojan. He acts as lecturer for the kinematograph, single illustrated songs that are conducive to suicide, and opens the bill with an allegorical comedy entitled *The Trust*, that is now shop-worn and frayed at the edges. In a contest for general imbecility and stupidity beyond belief it is thought that the so-called conversation comedy, *Kit of Morton and Revelle*, which they term *Pickings from Park* would win the first prize in a contest. Henry Williams's Own Company, augmented with Pauline Hall, is in the coming under-lane.

Human Hearts, an American play, by Hal Reid, the story of which vibrates between New York and Arkansas, has pleased the Gaiety's patrons, and done a good business. The author, who plays the leading part, is a triple stagey. Joe Ott in *The Star Gazer* is the next booking at this resort.

Helen Roberts, in a revival of Rider Haggard's *She*, now a singular, has constituted the bill at the American, where *The White Squadron* will be next given. It is not extravagant praise to state that the best all round performance seen at the Star since its departure from the legitimate has been that of M. Sissieretta Jones, popularly known as the Black Patti, and her assisting troubadours. Every person taking part in the entertainment possesses African blood in a greater or less degree. From start to finish the various "terms" have all been clean and brief. Where all are so clever it is difficult to particularize, but perhaps especial mention is due to Charlie Davis, the junior member of Goggin and Davis, who has real comedy talent, and next to Williams and Walker are the funniest "coons" now before the public. The Irwin Brothers' show is the next attraction.

The Orlonians have drawn fairly at the Lyceum, and will make place for *Sin and its Shadow*. The New Night Owls have had good results at the Empire, where Edna Ang's imitation of Anna Held has been so heralded as to cause the unwary to think that Anna herself was on deck. Rush's Excelsior Troupe is to follow. Crowded houses at the Un que have applauded Delamater's Greater New Yorkers, who are to retire in favor of the Red Crook Burlesque company.

Manager Laurence Howard has given a notably strong array of talent at the Brooklyn Music Hall, where Johnny Carroll with Haines and Pettigill have been found among the top-liners.

The dip into vaudeville speculation at the Criterion Theatre came to grief on March 13, after a trial of eight weeks. Though some high-priced specialists were engaged during its brief career, the venture was a hopeless one from the start, in the estimation of all thinking observers. If Colonel John W. Holmes could not make a "go" of it at the Star, which has an ideal location, what could be expected for a house of less than half its size, situated more than a mile away from the theatre district? While the war was on, it blew a favorable wind for the local press, which more than doubled up its advertising patronage for the competing houses. The reduction in prices at the Criterion was a mere pittance, and far at half a dollar for the house at night, and the same at thirty-five cents for the matinee.

capacity it was simply an impossibility to "quit even." The recent death of Mrs. Henry Ward Beecher recalls a recollection of what was probably the last visit she ever made to a place of amusement. It is said of Mrs. Beecher that she never permitted herself to enter a theatre until she had passed her seventieth birthday. Then, solely through the solicitation of Henry Irving and Ellen Terry, who were visiting at the Beecher home, she was induced to go in company with her husband to see them at the Brooklyn Theatre. Afterward she was a frequent and delighted auditor at their performances whenever they visited the United States. Upon the occasion of the Irving-Terry farewell at the present Knickerbocker Theatre on Friday night, May 16, 1896, Mrs. Beecher and a party of ladies entered the upper promenade box on the north side of the house, very shortly after the opening of the doors. The venerable woman, with her hair ornamented with bright pink ribbons, took her seat in the extreme front of the box, and there remained until the fall of the final curtain, which was not until past midnight. Upon each curtain call no one applauded more zealously than did Mrs. Beecher.

The gentle dove of peace has descended upon the Aldermanic Council Chamber, and the disturbing element that started in recently to raise Cain with the license fees for both the theatres and ticket speculators has found that public opinion was unalterably against them, and has wisely decided not to attempt any further move in the matter. Hereafter the ticket privilege will command \$100 a year, and the theatrical licenses remain upon the same old lines. The result was very largely brought about by a committee of prominent women interested in the direction of various local charities, who, when they learned that if the theatres of the first-class were to be taxed \$500 a year, these persons would be denied their gratuitous use for the purpose of annual charitable benefits, at once paid a personal visit to the City Hall, and enlisted all the influence they could command to squelch the kickers against reason and common sense. Their mission, it will be seen, has resulted in victory.

SCHENCK COOPER.

ST. PAUL.

The stormy weather during the week had its effect upon the business of the theatres. At the Metropolitan Opera House Russ Whytal's romantic drama, *For Fair Virginia*, was presented by Mr. and Mrs. Russ Whytal and an excellent cast to fair and delighted audiences 19-20. Mr. Whytal's Stephen Dunbar was a vigorous and enjoyable piece of acting, and Mrs. Whytal's spirited impersonation of Nell Edmond captivated the audience. The co. give a marvellous performance deserving of a larger patronage. House dark 21-22; Richard Mansfield 23-27; Smith and Rice Comedy co. in *My Friend from India* 28-31; James O'Neill April 1-5.

Jacob Litt's new domestic drama, *Shall We Forgive Her*, by Frank Harvey, was given its first American presentation at Litt's New Grand Opera House by a very clever co. 11-27. It opened to a packed house and delighted audience. The play and its excellent cast received rounds of applause, and it is decided here. *Shall We Forgive Her* tells a story of a woman's life in a manner that appeals to the heart. It is briefly outlined as follows: The scene opens in Australia, where Neil Garth, an unscrupulous Englishman, is living with Grace Garth, who passes as his wife, but whom he has never married. As boy and girl together in England they were sweethearts, and when the man in pursuit of his occupation goes to Australia, he writes to his betrothed to join him. This she does on the death of her parents in England, but Garth refuses to keep faith with her, and she is at his mercy, friendless and alone. He compels her to live with him and pass as his wife. James Stapleton, an Englishman, seeks aid at the cabin, and would have been robbed by Garth and his companions but for the interference of Grace. She saves his life, and is denounced by Garth before his creditors. She dreams of ever obtaining reparation for her wrongs and gains an opportunity of beginning life anew, where she can live an upright life and her past will not be discovered. Grace returns to England, and some years afterward meets Oliver West, a man of high moral character. He loves her, and knowing nothing of her bitter past makes her his wife. Grace, who has been deceived, but has always desired disclosing her sad story to him. There is an enemy in the house in the person of Johanna Lightfoot, the housekeeper, a distant relative of Oliver, who bore his marriage had aspired to be the mistress of his wife. Johanna has no love for the new mistress, and seeks for a chance to put her in a bad light with her husband. Her opportunity comes when she overhears a conversation between Grace and Neil Garth, who unexpectedly appears and threatens to disclose her relations with him unless she gives him money. Grace gives him money to go away and keep silent. Johanna reveals to Oliver the substance of the interview between his wife and Garth, and adds falsehood to truth, and the shock of this disclosure is so great that it affects his already impaired vision and he becomes blind, and in a terrible scene drives his wife from his home. A long search of the right to see her own child. The good Samaritan of the family is Aunt Martha Stapleton, whose son James was in Australia during the time Grace was living there. James recognizes Grace as soon as he meets her as the woman who had saved his life. Seeing her the wife of his kinsman and happy in her new life, he keeps silent. Grace also finds a true friend in the person of Paul Ellsworth, a missionary, whom she had met in Australia. Grace bravely goes to work to support herself, and by her ability as a writer is in receipt of a good income, which, unknown to Oliver, she uses to aid him in his distress. The services of a famous oculist are secured and Oliver's sight is restored. He learns the true story of her early life with Garth and of her self-sacrifice for him. He and his wife are reconciled and the past is forgiven. The play is nicely staged. The comedy element is quite prominent and the action is brisk and full of interest. Fanny McIntyre as the heroine, Grace, made a favorable impression evidencing a fine conception of the part. M. M. McIntyre has an attractive presence and a pleasing sympathetic voice. Annie Wood's Aunt Martha was a most enjoyable characterization. Gertrude Wilby interpreted the part of Johanna to perfection. Frances Whitehouse was natural and very pleasing as the West. George W. Devo was excellent in the role of the mainly missionary. Maurice Drew as Oliver West, Charles F. Gotthold as James Stapleton, Harry P. Webster as Reggie Walton, Malcolm Bradley as Neil Garth, Thomas A. Wise as Dr. McKerrow, and Tom Johnstone as Jerry Blat all do excellent work. The play given promise of being a winning card for Manager Litt. *Shadows of a Great City* co. 29-3; *The Showman's Daughter* 4-10.

Manager W. F. Connor, of James O'Neill's co., was in the city 18 hustling for his attraction. Mr. Connor reports large business.

Mr. and Mrs. Jacob Litt occupied a box at the Grand 21 at the first presentation of *Shall We Forgive Her*. Myra Collins, a temperance performer at the Alhambra Theatre (old Olympic), fell from a trapeze during a performance 18. Her arm was broken, a long gash cut in her forehead, and she received a bad scalp wound. She was taken to St. Luke's Hospital. Miss Collins's injuries are serious but are not believed to be fatal.

Manager Al E. Lobman, who was stricken with paralysis 12, is slowly improving. The doctor thinks that he will be able to return to New York in a few weeks.

Walter Collier, representing *A Fool of Fortune* co., is in the city in the interests of his attraction.

GEORGE H. COLGRAVE.

GALVESTON.

Primrose and West's Minstrels appeared at the Grand 16, and as usual were greeted by a full house. The co. is well up to its former standard, and the performance was well received. George Wilson remains a leading feature, and was accorded the old-time friendly welcome. The Lawrence Holmes co. filled the remainder of the week in repertoire at 10, 20, 30 cents to good attendance. Punch Robertson returned 21 and gave two performances to big audiences. Georgia Cayvan made her appearance 22, and gave a performance which pleased a large and select audience. Squire Kate was presented in a commendable manner, the co. being wholly capable and the settings, etc., appropriate. Kate Putnam comes 23, 24, and will be followed by another visit from Punch Robertson, who will occupy the house the rest of the week.

W. H. West was not here with the minstrels, having gone to Carson City to see the big prize fight.

The Georgia Cayvan co. has changed management, and is now under the direction of Friedlander and Githlow, whose representative, Mark Thall, assumed charge here, and will accompany the co. on tour. Arthur Lewis, the former manager, left in New Orleans.

Considering that no advance agent appeared here for Mr. Cayvan, and that the paper received but two days previous to the engagement, the run has been highly satisfactory.

C. H. BROWN.

PROVIDENCE.

That sterling actor, Sol Smith Russell, closed a very good half-year engagement at the Providence Opera House March 23. He presented his new play, *A Bachelor's Romance*, for the first time before a Providence audience and impressed David Holmes in a delightful manner. Both play and players were enthusiastically received. On opening night, at the end of the first act, Mr. Russell was obliged to make one of those little speeches. E. H. Sothern occupied the house for the week 21 and appeared to good advantage in *An Enemy to the King*, another play new here. Mary Hampton shared honors with the star, and both were supported by a very good co. The piece is elaborately mounted and made a favorable impression. Business good. Julia Marlowe and Robert Taber appear in a repertoire comprising *For Bonnie Prince Charlie*, *Romeo and Juliet*, *As You Like It*, and *Romola* week of 29.

Popular Gus Heege was given a cordial reception at Keith's 21-27, where he appeared as Sven Hanson in *A Venetian Yentlesman*. Mr. Heege by his quaint droleries kept the audience in a state of merriment, and was several times called before the curtain. Julia Batchelder was very pleasing as Jennie Castle, and St. George Hussey made a typical Cordelia O'Grady. Business good. Tim Murphy in *Old Innocence* and Sir Henry Hypnotized 28-3.

Arnold Reeves and a good co. presented *Slaves of Gold* at Lothrop's Opera House 23-27 in a manner that stirred the audience to a high pitch of enthusiasm. Mr. Reeves impersonated William Hope and received just recognition for his work; the co. included Katharine Hunt, Emma Hunt, E. Guy Spangler, Richard Sullivan, Robert Ransome, Mark M. Fuller, and Edward Powers. There are several realistic scenes and the play was well put on; business good; Cotton King 28-3.

Among the attractions to come to the Providence Opera House in the near future are *A Black Sheep*, *Secret Service*, *50ella Bancroft*, the musician, *The Old Homestead*, *A Contented Woman*, *Great Diamond Robbery*, Francis Wilson, and the Lyceum Theatre co. in *The Mayflower* and *The First Gentleman* of Europe.

Arrangements have been made for a concert at Lothrop Hall the latter part of April at which Madame Calve, Zerkhold, and Signor Campanari will appear.

In justice to Nellie Hancock, who is well known in this city as a former member of Lothrop's Stock and the Katherine Robson co., I would state that it was not her who was charged with grand larceny in a New York police court last week. The publication of the story with the similarity of name is causing some annoyance to Miss Hancock's friends, and they are anxious to have it known that it is not she who is in trouble. Miss Hancock has been at her home in Boston all Winter.

Sam Marks has been here the past week ahead of Tim Murphy.

It was ten years ago, March 21, that Manager B. F. Keith started the ball rolling in this city. On March 21, 1887, Mr. Keith secured the old Providence Museum, now Lothrop's Opera House, and here he inaugurated his original idea of giving popular-priced entertainments at 10, 20, and 30 cents. There were two entertainment halls in Keith's Gaiety Museum, as it was then called. In the upper, popular operas were given, and the lower hall was devoted to clean vaudeville. Mr. Keith was very successful in his venture, and in 1888 secured the new Lothrop's Opera House, which he opened under the name of Keith's Gaiety Opera House, May 14, with Giraffe Giraffe, and a strong vaudeville bill. Since this time some of the best combinations on the road have been seen at his theatre at popular prices. Providence people appreciate Mr. Keith and his well-managed and attractive theatre.

A genuine Yentlesman co. will rest 29-31, and play *New Haven 1-3*, where they close season.

Our old friend, Gus Backler, has been in town the past week, managing *Slaves of Gold*. He's well and happy, and reports his attraction as doing a very good business.

Jack and William Grath, of this city, left 27 for Brooklyn to join Buffalo Bill's Wild West Show for the season.

The Mystic Shrine held a session at Music Hall evening 21, after which they went to the Columbia Theatre, where Noble R. A. Harrington gave them a special 11 o'clock performance. The regular performance was given by the Paris Gaiety Girls, with a number of extra features, including Minnie Renwood, Ellmore Leslie, C. W. Childs, Harry T. Wood, and Walter Turner, of the Palace Club, in entertaining sketches.

DETROIT.

Seabrooke and his co. gave splendid performances of *The Speculator* at the Detroit the last three evenings of the week of 14-20 to good houses, and the engagement was extended to 23. Evans and Hoy will be seen at the Detroit 28-27 in Ziegfeld's revival of *A Parlor Match*. The great feature of the engagement will be the appearance of Anna Held. Pudd'nhead Wilson is the next booking.

Sousa gave an enjoyable concert at the Detroit on Sunday afternoon 21, which was largely patronized.

A Genevieve McCloud joined the Seabrooke co. here and appeared in the part of Lilian Fullerton.

At the Lyceum 6 Bells is the offering 21-27 where it is put on in up-to-date style. It always draws well here. Andrew Bryne is the Daniel McGonagale and J. E. Donnelly is Charles Fitzgerald. They probably do what might be called the best work in the cast which contains several clever workers.

Frank Harvey's play, *The World Against Her*, is being played at Whitney's 21-27 by the Agnes Wallace Victoria co. It is a fairly good play, and is being more than fairly well played by the co. Mrs. Villa takes the principal female character in a pleasing and satisfactory manner, and her support is excellent. The usual quota of specialties are sandwiched in and everybody is made happy. The Merry World is the attraction 28.

Things went wrong with the Kittle Rooney co. at the Capitol Square Theatre last week, and no performance was given after Wednesday evening. Different reasons for this sudden cessation are heard. It was alleged that the members had not received their salaries for three weeks and refused to work longer unless paid. A different version of the matter was given by one of the members, who stated that the salaries were only a week and four days behind; that the co. came from New Bridgeport, Conn., through the assistance of Dr. Campbell, of the Capitol Square Theatre; that they did not find business here as good as expected, and found by Wednesday after paying Dr. Campbell the money advanced by him nothing would be left for the co.; hence they refused to play longer. Manager Taylor went to Cleveland to try to raise money to get his co. out of this city.

Pay Foster Extravaganza co. is at the Capitol Square 21-27.

Burton Holmes has been lecturing at the Empire Theatre 19-23. Mr. Holmes has visited Detroit for several seasons and is very popular here, consequently the house was crowded every evening. This pretty little theatre is becoming to be recognized as the place for all entertainments outside of the regular line.

Amelia Stone, who was traveling in Australia under the management of Horst and McKee, appearing in *A Trip to Chinatown* and *A Milk White Egg*, has returned and is resting at her home in Detroit before going to Europe for further study.

KIMBALL.

JERSEY CITY.

Dan McCarthy and co. made their first appearance at the Academy of Music 23-27 in *The Dear Irish Home* to fair business. Mr. McCarthy has just recovered from a severe illness, and was not able to do himself justice. Of the co. Len Repley and Harry Booker were seen to the best advantage in the comedy work and became favorites. In the second act a number of specialties are introduced. Miss Ripley was the recipient of floral offerings at the performance 24. *Sowing the Wind* 29 April 3; Maggie Cline in *On Broadway* 5-10.

The season at the Academy of Music closes on May 8.

William E. Broderick, the bass singer of the Star Spangled Dollar co., is confined to his home in this city by illness.

Dan McCarthy's co. contains two Jersey City boys—Harry Booker and George Earle. The former is a quiet comedian, and the latter shows his versatility by assuming five characters in the piece.

Andy Mack celebrated the first of his breadth performance of Myles Aaron at the Lyric Theatre, Hoboken, 22.

Edward Brennan closed with Dan McCarthy 24, and Thomas Smith played the part of old man Gavin. Manager Frank E. Henderson, of the Academy of Music, attended the dramatic dinner in New York 20.

Will Rouse, treasurer of the Lyric Theatre, Hoboken, will sail for Europe.

James Burns, manager of Dan McCarthy, who used

to be treasurer of the Hoboken Theatre, was loathe to leave when his co. concluded its engagement in this city. He has a number of friends here, and he met them all. A number of changes are to occur in the personnel of Mr. McCarthy's co.

Gertie Palmer, soubrette of the Saved from the Sea co., was a visitor at the Academy of Music 24.

WALTER C. SMITH.

BUFFALO.

Pudd'nhead Wilson played a return engagement at the Star 23-25 to excellent business. There is not a weak spot in the cast, and many improvements are noticeable. Theodore Hamilton's portrayal of Pudd'nhead is as satisfactory as that of Frank Mayo. Frank Campese's impersonation of Tom Driscoll is worthy of special mention. In Gay New York 25-27: A Midnight Bell 1-3; Elihu Spencer 5-7.

Gilmore and Leonard's Hogan's Alley was seen for the first time in Buffalo at the Lyceum 23-27. Large audiences rewarded the efforts of the co. Joan J. Colman as Mrs. Hogan and Dick Gardner as the Yellow Kid did good work. A Texas Steer 22-27; Charles A. Gardner 5-10.

Reilly and Wood's Big co. played a return engagement at the Court Street 25-27. The co. is stronger than when here earlier in the season. The new faces are Pharaoh and Devere, Colby and Wray, and Charles Lawler. The Cherry Sisters were seen for the first time in Buffalo during this engagement, and received their usual rousing welcome. Good business was the rule throughout the week. Gus Hill's New York Stars 29-3; Zero 5-10.

At Gibb's Music Hall the following artists composed a rather weak bill 23-27: La Bord and Ryerson, George Burton, Alice Howard, F. O. Trancy and the Connopolian Trio. For the week 29-3 Manager Gibb will present Leona Lewis, Fields and Salina, George C. Davis, Lee Ingram, Benson, Miles and Lulu, the Durst-millers, Emmerol Troupe of Pantomimes, and Lorenzo and Lotta.

At Music Hall 18 the last of the series of concerts by the Buffalo Symphony Orchestra was given. Victor Herbert, cellist, appeared with the orchestra, which had large audiences. Sousa's Band 25, 27, with the following soloists: Elizabeth Northrop, soprano; Martina Johnson, violinist; Arthur Fryer, trombone, and Franz Hell, flugelhorn.

Theodore Hamilton has been re-engaged by Mayo and Jefferson to play the title role, with Pudd'nhead Wilson next season.

During the engagement of the Sporting Duchess Cora Tanner was indisposed 18 and her part was successfully taken by an understudy.

J. Clarence Harvey, comedians with the Wilbur Opera co., left that co. March 21 and joined the Wilbur-Kirwin co. at Cincinnati.

Gilmore and Leonard's Hogan's Alley co. No. 2 has closed after a successful season of fifteen weeks.

Reilly and Wood's Big co. closed at Music Hall 27.

Frank J. Keenan, formerly of the *A Contented Woman* co., has taken William C. Mandeville's place in the *A Texas Steer* co.

Testimony in the action brought by Hi Henry, the minstrel manager, against Norman M. Allen was taken this week here before Charles Daniels, referee. The suit is brought to recover the sum of \$70,000 invested by the plaintiff with Norman M. Allen and Sam, bankers, and which was paid over to one Forbes Mendenhall, fraudulently represented himself as the partner of Mr. Henry. The Supreme Court rendered a judgment against the plaintiff in Feb. '92, and he carried the case through the courts to the Court of Appeals which reversed the judgment of the lower courts and granted the plaintiff a new trial. The parties are now engaged in re-trying the case and Mr. Henry's attorneys are confident of success.

RANSFORD WOLF.

LOUISVILLE.

Nat Goodwin closed the regular season at Macaulay's 19, 20, presenting his new play, *An American Citizen*, to the largest houses of the season. The orchestra was removed to the stage, and a large number of people stood up during the performance. The new play, and the new members of Mr. Goodwin's party, including Maxine Elliott, made a favorable impression. The Rivals, which was announced for the concluding performance, was not given, because of the large demand for a repetition of the opening bill.

The sale of seats for the Metropolitan Opera co. engagement at the Auditorium 28, 27 has been very large. The opera which will be presented are Carmen, Faust, and Lohengrin.

The Cummings Stock co. commenced an engagement for an indefinite period at Macaulay's 23 as a supplementary season, with daily matinees, and at reduced prices. The bill for the first week is Captain Swift, which was very creditably performed, and the American Lady Orchestra furnished a new and attractive musical bill.

At the Grand Opera House week commencing 29 the Norris Brothers' Pony and Dog Show drew satisfactory patronage.

Ada Gray in her familiar version of *East Lynne*, supported by Charles F. Tingay, was the attraction at the Avenue week ending 27.

At the Temple, Ellen Beach Yaw, the phenomenal soprano, will give a concert 5, assisted by George Lay and Maximilian Dick.

Minco's City Club Burlesque co. paid their annual visit to the Buckingham 23-27, attracting large business. Dave Marlon's Extravaganza co. opens 29.

The next concert by the Louisville Military Band and Orchestra will occur March 29 at the Grand Opera House.

Sieveling, the pianist, has canceled his engagement at Music Hall.

The last of the series of subscription concerts arranged for by a local musical firm will be given at Macaulay's April 23. Rosenthal, the pianist, having canceled his engagements on account of ill health, his place will be taken by Teresa Carreno.

Manager Daniel (Jolly of the Auditorium will have a Summer season with a first-class stock co., headed by Frederick Bond, at the Auditorium. A number of good people will compose the co., and high class plays will be presented at popular prices.

Jessie Wyatt played Annie Rowe's part in *East Lynne* during the engagement here, as Miss Rowe was called to the bedside of her mother.

Madeline Lucette Ryley, who wrote Goodwin's new play, is pleasantly remembered here as a member of the Duff Opera co., which gave a Summer season of opera at the Auditorium here several seasons ago.

CHARLES D. CLARKE.

KANSAS CITY.

The Mandarin at the Cottes Opera House 23-27 delighted good audiences. The opera is handsomely staged, and an excellent lot of singers and comedians, together with the pleasing music and humorous libretto, make it thoroughly satisfactory. Berntha Wainwright, the soprano, was very well liked, her voice and acting being excellent. George Boniface, Jr., and George Honey, the comedians, caused a great deal of merriment without becoming tiresome. Henry Norman was in good voice and sang well, although his part was limited.

F. Jerome and West's Minstrels entertained large audiences at the Grand Opera House 21-27. The performance consisted of the usual vocal selections which were well rendered, and specialties by George Wilson, Howe, Wall and Walters, Ben Mowatt Trio, a phantom guard drill by the co. under the direction of Mr. West, and cake walks by the colored members of the co. Too Much Johnson 29-3.

Musco and Roberts Burlesque co. played to fair audiences at the Ninth Street Theatre 21-27. Beaco and Roberts were very amusing in their burlesque trapeze act and a number of other specialties proved acceptable.

FRANK B. WILCOX.

MINNEAPOLIS.

At the Metropolitan 23, Richard Mansfield as Shylock in *The Merchant of Venice* appeared to a small audience. Of Mr. Mansfield's Shylock much might be said. From the first word to the last broken utterance that marks his banishment the audience was conscious of his intellectuality. In the trial scene especially he grew into the character and electrified his audience. The Portia of Beatrice Cameron was a clean-cut, delightful performance. Edith Evelyn as Desdemona contributed a handsome personality and an artistic conception to the performance. The performance of Mr. Jewitt, and Mr. Vihart as Bassanio were both admirable. Mr. Johnson as Gratiano, and Mr. Courtenay as Lorenzo are also to be commended. Mr. Andrews and Mr. Allen gave a delightful impersonation of Gobbo and Gobbo, pere. Gretchen Lyons was a sweet Jessica. Beau Brummell comes 23, and A Parisian Romance 24.

At the Bijou Opera House, Manager Litt's latest can-

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—McDonald's Theatre (G. F. McDonald, manager): Wilson and his vanderbilt to small audiences 25, 25. Simon's Comedy co. week of 25. —MONTGOMERY THEATRE (S. E. Herscher and Brothers, managers): Peters and Green's Comedy co. to fair and well-pleased audiences week of 25. Ellen Beach Yaw 27; Joe Jefferson 28, Palmer and Brady's Trifly co. 31.

SELMA.—Academy of Music (B. F. Toler, manager): The Natt Rode Comedy co. completed a week's engagement 25; moderate business. Winton the Wanderer 25; Remedy 26; Joe Jefferson in Rip Van Winkle 28.

MOBILE.—Theatre (J. Tammann, manager): Oscar P. Simon Comedy co. 15 to 20 in repertoire to fair and well-pleased audiences; popular prices prevailed. The Colonel, Nanette, Wild Oats, and Comedy were presented. Excelsior, Jr., by a capable co., 25; large and well-pleased audience. The piece is well staged, and the costumes and scenery beautiful. Sadie Martinot, Joe Cawthron and Carrie Behr all did excellent work and received liberal applause. Johnny Page materially assisted the fun with his amusing acrobatic specialities. Joe Jefferson 28.

ANNISTON.—Noble Street Theatre (R. St. John, manager): Edward Remedy Concert co. 15 to 20 to good house; excellent performance. Schubert Symphony Club 18; fair audience; satisfactory performance. Clement Balbridge's Alabama 22; very small audience; co. excellent; would have drawn good house but for the weather. Past Mail 25.

TUSCALOOSA.—Academy of Music (Brady and Miller, managers): Edward Remedy, assisted by Florida Parsons and Florence Adler gave a concert to very highly appreciative audience.

BIRMINGHAM.—O'Brien's Opera House (Charles Whelan, manager): Woodward Western co. in Our Saviour, Political, and Practical Jobs, and The Parson's Daughter 15-20 to the capacity of the house; this co. is decidedly the best popular price co. ever seen here. Clement Balbridge co. presented Al-bama to small but appreciative audience 25. Joe Jefferson April 1; Excelsior, Jr., 7; Play Crown 15-17; Eugene Blair 19. —SEALS HALL: Ellen Beach Yaw concert co. 25.

SUPAULA.—Morris Opera House (Jacob Stern, manager): Dark 25-27.

ARKANSAS.

FAVETTEVILLE.—Opera House (H. M. Higgins, manager): Edison's Vitaphone March 15-20 to poor house.

HOT SPRINGS.—Opera House (J. W. Van Vleet, manager): Home talent gave a concert and recitation for the benefit of the drought sufferers March 19.

JONESBORO.—Malone's Theatre (W. J. Malone, manager): Hasty Brothers Wild Goose Chase 15 to a fair house; performance satisfactory. Shooting the Chutes and A Trip to the Country Circus cancelled. Schubert Symphony Club 25; Edison's Vitaphone April 5-10; Olinger-Clanton co. 4-12.

PORT SMITH.—Grand Opera House (C. J. Merta, manager): Edison's Vitaphone 15-17; business very light. Cassie Lister co. 25 and week.

CALIFORNIA.

OAKLAND.—Macdonough Theatre (Mark Thall, manager): Shore Acres 25, 26; Fanny Davenport 25-31. —OAKLAND THEATRE (F. W. Stechen, manager): Lottie Williams and Ed. J. deLeon supported by Daisy Stock co. in A Bunch of Keys 5-14. Williams and Heron made quite a hit and played to the capacity of the house each performance. It was the best house under the management of Mr. Stechen, and was highly gratified at the result. Same co. in Netting March 25-31.

SAN DIEGO.—Fisher's Opera House (John C. Fisher, manager): Shore Acres 15 to 20 in repertoire to fair house. Fanny Davenport 15; Camille D'Arville 16; Fanny Davenport 17; Joe Fair Virginia 18.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): James A. Herne's Shore Acres closed a week's engagement March 15 to large and delighted audiences. The Foundling with Fanny Davenport 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. —BROADWAY THEATRE (A. Y. Pennington, manager): Harry Carson Clarke and a sensational band drove well-filled houses week ending 21: All the Comforts of Home 22. —ITRAN: Frank W. Constant, the popular manager of Shore Acres, was warmly welcomed by his friends here. James A. Herne was entertained during his visit at an elaborate Spanish dinner. —Treasurer Will Constant, of the Los Angeles, gave a cozy breakfast in honor of Mr. Herne and Mrs. Clarke.

SAN JOSE.—Hall's Auditorium (L. Henry, manager): Sam J. Barton and his co. presented 21 Parkin 15-20 to good house.

STOCKTON.—Yosemite Theatre (Adams and Howell, managers): Fanny Rice in At the French Ball to a small house 15; audience enthusiastic; performance excellent. Herne's Shore Acres 25. —AVON THEATRE (George Simpson, manager): The Ellwood Comedy co. did a fair business 5 week; performance good. The Gibney Stock co. 15 and week.

COLORADO.

ASPEN.—Whelan's Opera House (J. J. Ryan, manager): McSorley's Twins 15 gave a good performance to fair house. Vitaphone entertainment under auspices of The Woodmen of the World 18; full house; fair co. Otis Skinner in A Soldier of Fortune 20; excellent performance to small house.

PUEBLO.—Grand Opera House (H. N. Nye, manager): Ferguson and Hancock 17 in McSorley's Twins to S. R. O.; Otis Skinner 19 in A Soldier of Fortune 20; excellent performance; delighted audience. —COLUMBIA THEATRE (H. A. Kirk, manager): W. M. Moore's New York Theatre co. 19, 20 in Count of Monte Cristo and The Temptation of Money to large house.

COLORADO SPRINGS.—Opera House (S. N. Nye, manager): Otis Skinner and an excellent co. presented A Soldier of Fortune to a large and well-pleased audience 18. McSorley's Twins to good house 25; every one well pleased. Louis James 26. —COLUMBIA THEATRE (H. J. Eaton, manager): The Temptation of Money and Monte Cristo to fair business 15, 17.

GRAND JUNCTION.—Park Opera House (Edwin A. Haskett, manager): Camille Urie 17 to fair business; performance excellent. Georgia University Graduates 18.

LEADVILLE.—Winton Opera House (A. S. Watson, manager): Georgia University Graduates, under the direction of J. Edward George 15 to good business; performance very satisfactory. Specialties excellent. —CITY HALL (H. Mack, manager): The Vitaphone 15-22; attracted large audiences at low prices. —ITRAN: Manager Winton has been ill for several days.

GRAND JUNCTION.—Park Opera House (Edwin A. Haskett, manager): Camille Urie 17 to fair business; performance excellent. Georgia University Graduates 18.

LEADVILLE.—Winton Opera House (A. S. Watson, manager): Georgia University Graduates, under the direction of J. Edward George 15 to good business; performance very satisfactory. Specialties excellent. —CITY HALL (H. Mack, manager): The Vitaphone 15-22; attracted large audiences at low prices. —ITRAN: Manager Winton has been ill for several days.

GRAND JUNCTION.—Park Opera House (Edwin A. Haskett, manager): Camille Urie 17 to fair business; performance excellent. Georgia University Graduates 18.

LEADVILLE.—Winton Opera House (A. S. Watson, manager): Georgia University Graduates, under the direction of J. Edward George 15 to good business; performance very satisfactory. Specialties excellent. —CITY HALL (H. Mack, manager): The Vitaphone 15-22; attracted large audiences at low prices. —ITRAN: Manager Winton has been ill for several days.

GRAND JUNCTION.—Park Opera House (Edwin A. Haskett, manager): Camille Urie 17 to fair business; performance excellent. Georgia University Graduates 18.

LEADVILLE.—Winton Opera House (A. S. Watson, manager): Georgia University Graduates, under the direction of J. Edward George 15 to good business; performance very satisfactory. Specialties excellent. —CITY HALL (H. Mack, manager): The Vitaphone 15-22; attracted large audiences at low prices. —ITRAN: Manager Winton has been ill for several days.

GRAND JUNCTION.—Park Opera House (Edwin A. Haskett, manager): Camille Urie 17 to fair business; performance excellent. Georgia University Graduates 18.

LEADVILLE.—Winton Opera House (A. S. Watson, manager): Georgia University Graduates, under the direction of J. Edward George 15 to good business; performance very satisfactory. Specialties excellent. —CITY HALL (H. Mack, manager): The Vitaphone 15-22; attracted large audiences at low prices. —ITRAN: Manager Winton has been ill for several days.

GRAND JUNCTION.—Park Opera House (Edwin A. Haskett, manager): Camille Urie 17 to fair business; performance excellent. Georgia University Graduates 18.

LEADVILLE.—Winton Opera House (A. S. Watson, manager): Georgia University Graduates, under the direction of J. Edward George 15 to good business; performance very satisfactory. Specialties excellent. —CITY HALL (H. Mack, manager): The Vitaphone 15-22; attracted large audiences at low prices. —ITRAN: Manager Winton has been ill for several days.

GRAND JUNCTION.—Park Opera House (Edwin A. Haskett, manager): Camille Urie 17 to fair business; performance excellent. Georgia University Graduates 18.

LEADVILLE.—Winton Opera House (A. S. Watson, manager): Georgia University Graduates, under the direction of J. Edward George 15 to good business; performance very satisfactory. Specialties excellent. —CITY HALL (H. Mack, manager): The Vitaphone 15-22; attracted large audiences at low prices. —ITRAN: Manager Winton has been ill for several days.

GRAND JUNCTION.—Park Opera House (Edwin A. Haskett, manager): Camille Urie 17 to fair business; performance excellent. Georgia University Graduates 18.

LEADVILLE.—Winton Opera House (A. S. Watson, manager): Georgia University Graduates, under the direction of J. Edward George 15 to good business; performance very satisfactory. Specialties excellent. —CITY HALL (H. Mack, manager): The Vitaphone 15-22; attracted large audiences at low prices. —ITRAN: Manager Winton has been ill for several days.

teristic of the race. A Sunday concert followed introducing moving pictures that was largely attended. Steve Brodie delighted packed galleries 25, 25, with his heroic experiences on the Bowery and thrilling voyage from the bridge to East river. The Boys of Killarney, a new Irish drama by the distinguished playwright and journalist, Townsend Wall, gave satisfaction to a fair audience 25. The White Crook 25; Ring of Iron 25, 27; Hands Across the Sea 25, 27; Cuba's Vow 25, 27; Dan McCarthy 25. —ITRAN: Joe Kennedy is in the city arranging for the Wilton Lachapre performance and incidentally shaking hands with the friends of his youth. —William Brown Smith of this city, who has played an important part in Gillette's Secret Service, will be in the London cast. —Manager Charles Dillingham, of the Garden Theatre, New York, will accompany the co. abroad in the interest of the General James M. Jarman of this city, daughter of General James M. Jarman of Ex-Governor Coffin's staff, is making rapid progress at a Metropolitan School of Acting where she has been an earnest student for the past two years. A. DUMONT.

BRIDGEPORT.—Park City Theatre (Mary E. Haves, manager): Digby Bell and an excellent co. presented A Midnight Bell 11 to a good house. Robert McWade's Rip Van Winkle had light attendance 13. William Barry's first presentation here of John Bradley's drama was well patronized 15. Eleanor Carey, his new leading lady, is an usual successful. Katherine Elder's Madame Sans Gêne had a nearly full house 15 and was a super performance. Yule's Twelve Temptations played two large audiences 20; the casting was fine. Sowing the Wind 23 repeated its first season's success here to a big house. Andrew March 27; Donnelly and Girard in My Friend from India 31; Bert Leggett April 1; Dr. Belgrave 2; A Milk White Fair 2; Old Homestead 4; Pauline Hall 10; Bancroft the Magician 12; Ladies, local, Musical Art Club 14; E. H. Southern 15; Great Diamond Robbery 16, 17. —AUDITORIUM (Mary E. Haves, manager): White Crook Burlesque, though to a full house, was "worse than awful." Tom Sawyer, by a semi amateur cast, 15 18, "and cod." Hands Across the Sea 19, 20 to good business. LeVine Vandeville co. 23, 25; since one 25; 25-27; Jim the Poorman 28, 31; Two Johns 1-3; Garrick Dramatic co. 5-10.

NEW HAVEN.—Hyverson Theatre (G. R. Russell, manager): In Gay New York March 25; fine performance to transcendent business. Walter Jones and Lucy Daly are both favorites here. Gounod Society present Samson and Delilah 24. Danmarch Opera co. 25; Madame Sans Gêne 25, 27; My Friend from India April 1. —GRAND OPERA HOUSE (G. R. Russell, manager): Home dark 15-25; Joe Ott in The Star Gazer opened 25 for three nights to good business, the Clapper Quartette better an excellent drawing card. Cuba's Vow 25 31; Gus Haves in A Yankee Vandeville April 1-3. —ITRAN: Archie Ellis, ahead of Cuba's Vow, and W. B. Beacon, ahead of A Yankee Vandeville have been in town in the interest of their attractions the past week.

NORWICH.—Broadway Theatre (Ira W. Jackson, manager): Sol Smith Russell presented his new comedy, A Bachelor's Romance to a crowded house 17. Mr. Russell has a part that fits him to perfection, and every one of his co. is admirably adapted to his or her part. The stage setting is unusually rich and elegant. The Wind was given in a creditable manner to a fair house 19. The co. included Thomas Whiffen and Maud Edna Hall. Home dark week of 23. —ITRAN: A reception was tendered Mr. and Mrs. Russell at the Norwich Club 17 which was largely attended.

WILLIMANTIC.—Lochner Opera House (John H. Gray, manager): The Centaphone 25-26 gave a successful exhibition to light business. Myra Collins 25-31; Sunshine of Paradise Alley 7.

BRISTOL.—Opera House (C. F. Michaels, manager): Ed. F. Rush's White Crook, Western, 25 to large house and gave general satisfaction.

GREENWICH.—Ray's Opera House (J. E. Ray, manager): Home dark week of 25. —ITRAN: John H. Ray and Sam have purchased a quantity of scenery which had belonged to the New York Casino.

MIDDLETOWN.—The Middlesex (Middlesex Assurance Co., managers): Home dark 25-27. —McDONOUGH THEATRE (J. C. Southard, manager): Home dark 23-27; Walter's Comedy co. 29 April 3.

NORWALK.—Opera House (F. W. Mitchell, manager): Hands Across the Sea 15 to fair house; performance good; Andrew Mack 20; Jean Reynolds 29 week; Edward Harrigan 7; Bunch of Keys 15; The Burglar 23.

TORRINGTON.—Opera House (F. E. Matthews, manager): Joe Ott 25.

PUTNAM.—Opera House (George E. Shaw, manager): Rembrandt, by amateur talent to very small house 25; Local Musical Association in Trial by Jury 25; Jim the Poorman 28.

WATERBURY.—Jacobs Opera House (John Jackson, manager): The Katherine Robert co. closed a week's engagement to business fair. Owing to illness Katherine Robert was unable to appear. The Twelve Temptations filled the house 23. The scenic effects, and some of the specialties introduced were good. Sowing the Wind 25; Hands Across the Sea 27; Andrew Mack 29.

NEW BRITAIN.—Ruswin Lyceum (Gilbert and Lynch, managers): Yule's Twelve Temptations drew a good house 15; specialties bright and interesting. Sewell's Dramatic co. in repertoire week of 22 to fair business. My Friend from India 25; Milk White Flag 25.

SOUTH NORWALK.—Hoyt's Opera House (I. M. Hoyt, manager): McCarthy's Mishaps, matinee and night, to good business 25. Sowing the Wind 27.

STAMFORD.—Grand Opera House (I. M. Hoyt, manager): The Sagas in Le Grand Hypocrite, 25-27 to S. R. O.; performance excellent. Donnelly and Girard in My Friend from India 25; Walter's Comedy co. 5-17.

WINSTED.—Opera House (I. E. Spaulding, manager): O'Brady's Election billed 23 failed to appear. Charles Yule's Twelve Temptations 23; specialties and scenic effects very good.

MERRIDEN.—Opera House (A. Delavan, manager): Sowing the Wind 25; business large; White Crook 25; Walter's Comedy co. week of 29.

DELAWARE.

WILMINGTON.—Grand Opera House (Jose E. Bayla, manager): The Black Sheep 25; large audience. H. Henry's Minstrels 25, 26; good business. Robert Mantell 25. In Mizouza 27. Girl Wanted 29. Gilhooly's Abroad 20. —BUJO THEATRE (D. J. Marchant, manager): Home remains dark.

FLORIDA.

JACKSONVILLE.—Park Opera House (J. D. Burbridge, manager): Winton the Wanderer 17; fair performance; light house. McCabe and Yonah's Colored Minstrels 20 to empty benches. The Old Homestead, under the management of Thompson and Warrington, gave an excellent performance 25 to a large and well-pleased audience, which enthusiastically applauded. Ellen Beach Yaw co. 25; Excelsior, Jr., 25.

PENSACOLA.—Opera House (J. M. Coe, manager): Ellen Beach Yaw 15 to moderate business. Rice's Excelsior, Jr., 25.

TAMPA.—Auditorium (B. W. Wrenn, manager): Trifly 25.

ST. AUGUSTINE.—Giovanni's Opera House (B. Genserv, manager): Lincoln J. Carter's Past Mail 15 to S. R. O.; audience well pleased. Old Homestead 25 to good business; audience well satisfied. Brady's Trifly 25. —ITRAN: The Pay Train was booked for 18, but failed to appear. —Ellen Beach Yaw 23 was unable to reach here owing to a railroad washout.

GEORGIA.

SAVANNAH.—Theatre (Charles D. Coburn, manager): Winton the Wanderer 15, 16 to fair business; performance satisfactory. Cooper and Co.'s tent show concluded a week's engagement 25. It was well attended and fully deserved the patronage it received. Joseph Jefferson April 7.

AMERICUS.—Glover's Opera House (C. A. Fricher, manager): The Clement Balbridge co. presented Alabama 18 to moderately large and delighted audience. Lincoln J. Carter's Past Mail 19 to small but moderately pleased audience. Winton the Wanderer matinee and night 20 to small business; audience moderately pleased.

ATHENS.—Opera House (H. J. Rowe and Co., managers): Edison's Vitaphone co. 25, 26 to fair business. Backler Stock co. 25-31; Ellen Beach Yaw 27.

ALBANY.—Davis Opera House (H. T. McIntosh, manager): Carter's Past Mail 17 to fairly good house.

COLUMBUS.—Graham Opera House (Bartender, managers): Danmarch Opera House's Old Homestead co. 18 to 6 large and well-pleased audience. The Nat. Sales co. 25 and week to good business in Wil-

Peril, Homespun, Polka, Marzanna, Camille, East Lynne and Dangers of a Great City.

WAYCROSS.—Johnson Opera House (F. B. Treat, manager): Home dark 25-27.

THOMASVILLE.—Opera House (T. L. Spruce, manager): Winton, the magician, 19, very ordinary performance to small house.

IDAHO.

WALLACE.—Masonic Temple (H. C. Hayward, manager): Matt Smith's Prodigal Father co. to fair business 17; audience well pleased. —Opera House (R. Danco, manager): Frank Reddick's co. in Monte Cristo 25.

POCATELLO.—Opera House (Watson and Kipp, managers): Gunning and Edison's Vitaphone week of 25.

ILLINOIS.

PEORIA.—Grand Opera House (Chamberlin, Bar-bard and Co., managers): Thomas Kene 19 in Louis XI. to a large and (fashionable) audience. The piece is well put on, and Mr. Kene is seen to good advantage as is Charles Mansford. James H. Wallace's While London Sleeps 12, 13, and matinee to good house. The piece is elaborately put on with a good co. W. G. Paget's International Vandeville co. 16-18, with St. Patrick Day matinee to good houses. The co. includes Banks Winters, an old Peoria boy, who received his share of applause for good performance. Gas R. Wendell 19 delivered his famous lecture, "The Man of Galle's" to a big house. Alden Benedict's Fabio Romani 20, 21 to good houses. Beach and Bow-ers' Minstrels 23-24 opened to S. R. O.; good performance. —THE AUDITORIUM (A. R. Waterman, manager): Basco and Roberts's jolly Burlesquers 7 and week to fair houses; the specialties were good, but the finale entitled A Happy Thought was very poor. Lamson's Cinematograph and Big Vandeville co. 14 to good house. Jule Walter's Side Tracked 15-17 to fair business only. Return engagement of Lamson's Cinematograph 18-20 to good business. Edna Bassett Marshall making a good impression. Ed. F. Rush's White Crook opened 21 to big house, and is a clever co. Lyceum Vandeville 25-27; Romeo and Juliet 25, 26; Lincoln J. Carter's Tornado 27; Bigger and Jewell in A Trip to Chinatown 28; Margaret Mather in Cymbeline 29; Royal Head Ball Kings 31; Stuart Robinson in the Jacking April 1. —ITRAN: Prof. H. L. Flint and wife spent Sunday 31 in the city visiting friends. —The Elks' club room has been entirely overhauled and redecorated, and now presents a cheerful appearance.

MATTOON.—Theatre (Comett and Foley, manager): The Twentieth Century Girls' Minstrels (amateurs) played a packed house March 19.

STREATOR.—Plum Opera House (J. E. Williams, manager): The Dangler March 19 to fair house; very good performance.

STERLING.—Academy of Music (M. C. Ward, manager): Woodlawn Debating Club 18 in farce and debate packed the house.

CHAMPAIGN.—Walker Opera House (C. J. Hamilton, manager): Home dark week of March 18.

AURORA.—Opera House (J. H. Flinn, manager): Edison Opera Comedy co. March 15-20 produced the following plays to fair business and good satisfaction: A Mad Marriage, Master and Man, Never Too Late to Mend, Tried and True, Little Emily, and Braving the World.

ROCHELLE.—Baird's Opera House (Otto Wettstein, Jr., manager): Sycamore Ladies' Mandolin Club 3.

JACKSONVILLE.—Grand Opera House (H. Ravenscroft, manager): Truss and Co.'s White Crook March 19 to fair house; poor performance; costumes very fine.

FREESPORT.—Chenham Opera House (Phil. Arno, manager): The Van Dyke and Eaton co. in repertoire March 23-27. Past 29.

CLINTON.—Reinick Opera House (B. G. Henion, manager): Beach and Bowers's Minstrels March 19 to S. R. O.; good performance.

SPRINGFIELD.—Chatterton Opera House (R. L. Chatterton, manager): The Beach and Bowers Minstrels packed the house March 18, 19 and gave a very satisfactory performance. The White Crook drew but a light house and failed to please 25. Joe Murphy 26; Thomas Kene 27; Flinta, typewriter, 19. —ITRAN: Manager Chatterton, whose health has not been good for some time, is confined to his home.

DECATUR.—Powers's Grand Opera House (J. F. Given, manager): Beach and Bowers's Minstrels March 15, 16 to large houses; performance very good. Chic Wilson, a Decatur boy, who recently joined the co., made a hit with his songs. The Arnold Wolford co. 15-20 gave The Brand of Cain, The Smugglers, Streets of New York, and Mystic Mountain to fair houses only; scenery fine. The Tornado 25. Keller 31.

PETERSBURG.—Olympic Theatre (Gen. H. Mills, manager): Home dark March 23-27. —ITRAN: Ship's Winter Circus will close for the season 5.

ROCKFORD.—Opera House (C. C. Jones, manager): James O'Neill in Monte Cristo March 16 to a large audience; gave a splendid performance; Billy Link's Vandeville co. 18, 19 to good business; co. includes the Carleton Sisters, Dunn and Connors, Will-ette Charters, Charles Fulton, and Oscar Linstrom, a clever Rockford boy, in Swedish District. Shore Acres 25.

PARIS.—Shaff's New Opera House (L. A. G. Shaff, manager): Professor Burch, magician, 25, for three nights to only fair business; fair entertainment. Paris Boat 25; Alabama 2; Little Miss Chicago 15; Below Zero by Renfrew 21; Pulse of New York 20.

QUINCY.—Emery Theatre (Chamberlin, Bar-bard and Co., managers): Alden Benedict's Fabio Romani 16 to fair business. The Fatal Card drew only a small audience; performance very satisfactory. The International Vandeville co. 18, 20 at popular prices packed the house and gave good satisfaction. International Vandeville co. March 25, 26; Margaret Mather in Cymbeline 29; A Baggage Check 30.

GALESBURG.—The Auditorium (F. E. Berquist, manager): Schiller Vandevilles March 15-17 to fair business; performance good. The Dangler 18, and Fabio Romani 19 to good business; fair entertainment. Too Much John 23; Galesburg Dramatic Club 24; The Nancy Hanks 27.

MT. CARROLL.—Opera House (George P. Smith, manager): Slattery's Jubilee Singers 11 to poor house; general satisfaction. Boston U. T. C. co. 13 to top heavy house. Concert (local) 15 to good house. —ITRAN: Manager Smith's lease having expired, he has decided not to renew it. House will remain dark for the present.

LA SALLE.—Zimmerman Opera House (E. C. Zimmerman, manager): Jule Walters in Side Tracked March 23 gave a poor performance to fair house. Joseph Murphy 25 in Sham Shue gave a good performance to large attendance at advanced prices. Morrissey's Faust 25; Murray and Mack in Flanagan's Courtship 28.

EFFINGHAM.—Austin Opera House (Watten and Austin, managers): Past Mail (Eastern) 24; Wild Goose Chase 25.

CANTON.—Opera House (C. N. Henkle, manager): Bayles Comedy co. 18, 19 to good houses; first-class co. Little Pansy was called out two or three times every night.

DEON.—Opera House (F. A. Trueman, manager): Uncle Josh Sprague co. 19; fair house; good satisfaction. Danmarch Comedy co. 23, 24; fair houses. Morrison's Faust 25. Van Dyke and Eaton co. 29 April 2.

ROCK ISLAND.—Harper's Theatre (E. B. Kries, manager): Hamlet and Ingrams co. opened an engagement of twelve nights 16 to large house; co. carries a band and orchestra.

LINCOLN.—Broadway Theatre (Comett and Foley, managers): Lincoln J. Carter's Tornado 25; fair house; good co. Arnold J. Wolford's co. in Brand of Cain 25; The Smugglers 26, and The Streets of New York 27; J. A. Herne's Shore Acres 3.

ELGIN.—Du Bois Opera House (Fred W. Jencks, manager): Jule Walters in Side Tracked 23 to a small house. Shore Acres 25; Billy Link's Vandevilles April 1-3.

BLOOMINGTON.—New Grand (J. T. Henderson, manager): Beach and Bowers's Minstrels to crowded houses 17, 18 at low prices. Gus Hill's novelties gave a good performance 20 to medium business. Alden Benedict in Fabio Romani 23 to light house; unsatisfactory performance. Kene 25; Shore Acres April 4; Little Miss Chicago 5. —ITRAN: Stuart Allen, of the E. S. Willard co., was the guest of Manager Henderson 22.

EAST ST. LOUIS.—McCann's Opera House (Frank McCann, manager): The Tornado 21 did only a fair business. John L. Sullivan's Retrospective

didate for popular favor. Under Marital Law, was given its first production in this city 21 to excellent business. The stage settings are elaborate and handsome. Shall We Forgive Her appears 25-April 3. The last of the regular Winter series of concerts by Dan's Orchestra was given at Harmonia Hall 21 to a large and delighted audience. The programme was good and exceptionally well rendered. F. C. CAMPBELL.

NEW ORLEANS.

Joseph Jefferson opened an engagement here of one week 25, presenting Rip Van Winkle, Crichton on the Beach, and Lord Mac Five Shillings. The esteem in which the venerable comedian is held by the people of New Orleans was manifested by the large audiences that greeted him at every performance. The Galaxy Slave 28.

The New Orleans Stock co. opened a four weeks' engagement here 21, with Eugene Blair as the star and Edwin Ferry as leading man, in Willie Collins's The New Magdalen. The co. is the same as seen here in Jane Eyre and East Lynne some weeks ago, but on this occasion is playing to more popular prices, 25, 30 and 75 cents being the price of admission. The Ironmaster 25 by the same co.

The Excelsior, Jr., co. stayed over one day (21) and gave an extra performance.

At the Grand Opera House the Baldwin-Melville co. has been giving two performances daily at the very popular prices of 10, 20 and 30 cents. The co. is here for three weeks and promises a change of bill at every night performance. For the first week they have lived up to their advertisement presenting Hazel Kirke, The Phoenix, Two Orphans, The Black Flag, Monte Cristo, and Ten Nights in a Barroom. The Baldwin-Melville co. is an experiment on the part of the management of the Grand Opera House and the business done the first week indicates that it is a success.

An entertainment for the benefit of the Cuban cause was given at the Athenaeum 25, the feature of the evening being a short talk on "The Drama," by Joseph Jefferson. Receipts, barring expenses, \$500.

Mark Thall, manager of the McDonald Theatre, Oakland, Cal., was here 21 and took the Georgia Cayman co. with him to the Pacific coast. Mr. Thall, representing San Francisco capitalists, has purchased the

18-20.

opened to S. R. O. 23 for one week in The Prodigal Son. They presented Streets of Paris, Old Kentucky Home, and East Lynne to good business. No better line of specialties has ever been seen here. Brown in her wonderful dances is a strong magnet. —ITEM: Alma Chester, who will star in repertoire next season, is visiting friends here. She is accompanied by her husband and manager, Oscar W. Dibble.

ROSEL.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Men in the Iron Mask, booked for 18, The Goodness 23, Yellow Kid 23, and Rhea 23, have all canceled. —ITEM: S. R. O. 23, Little Trille 23. —STREET OPERA HOUSE (James H. Seales, manager): John Thomas Concert co. 23, planned good audience.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, manager): Waite's Comic Opera co. filled a successful week ending 20 to S. R. O. 23, and are booked to appear again. Digby Bell in A Midsummer Night's Dream, and William Barry April 2. —ITEM: The comedy of Toys was repeated 23 to only fair business.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): The Brothers Byrne in 8 Bells to a fair business. —AL G. Field's Minstrels 17.

WAVELEY.—HODGE OPERA HOUSE (J. E. Murdoch, manager): House dark.

ELIZABETH.—LYCEUM THEATRE (Wagner and Reis, managers): New Dominion was presented 19 for others' benefit and deserved a much larger patronage than it received. The performance was a success. Mr. Clement came almost a stranger, but has left an impression never to be forgotten. 9 Bells 23; large and pleased audience. Maude Hillman in repertoire 23-27 presented Charlie Bess, Miss Ray of Colorado, A Ring of Iron, An Unclaimed Express Package, The Girl in Yankee Land, and Zappa to large audiences. —ITEM: S. R. O. 23, Walter's Opera co. April 5-18, Lady Slavery 21. —Auctioneers: Jubilee Concert 21; Clay Quartette 21; Jack's Picnic 21.

LYONS.—MEMORIAL HALL (John Mills, manager): Fitz and Webster in A Breezy Time 20; fair performance; light business. Lotus Glee Club 23; Rhea canceled; 23; Banquet, magician, 27.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): Hogan's Alley 17; fair business; very pleasing performance. The Prisoner of Zenda 23; A Railroad Ticket 23; Watson's Kaleidoscopic Views 23; Eliza Spencer 21.

FULTON.—STEPHEN'S OPERA HOUSE (William C. Stephens, manager): Noss Jolly co. 23; Hogan's Alley co. 23.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Banquet 18; good business; pleasing well. Bunch of Keys 23; William Barry 23; Maude Hillman 23-27.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Gust Brothers' Bunch of Keys to good and a well-pleased audience 15. House dark 23-27.

UTICA.—OPERA HOUSE (H. E. Day, manager): In Gay New York 23 drew a crowded house, and was greatly enjoyed. Lucy Daly, Walter Jones, Dave Warfield, and Gony and Gony received rounds of applause. —ITEM: S. R. O. 23, Supper 23.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): A. Q. Scammon's The Burglar was presented 20 to a fair house. The Man in the Iron Mask by Donald Robertson and Brandon Douglas 23 to a small house. Co. good. Coon Hunter 27; John Bradley's Money 20; Temple Quartette and Katharine Ridgeway April 1; Gilmore and Leonard's Hogan's Alley 2; The Prisoner of Zenda 2; Wilbur Opera co. 5 and week. —ITEM: Town Hall (Leonard and Eddy, managers): Charles K. Cook's Players in a week of repertoire 23. —ITEM: G. W. Gough, in advance of William Barry, and Charles Osgood, in advance of Cook's Players, were here 23.

ONEIDA.—MUNRO OPERA HOUSE (E. J. Preston, manager): Evangeline, a spectacular production of Longfellow's poem by local talent, 19 to a large house. The tableaux were neatly arranged, and the performance gave good satisfaction. Little Trille 6.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (R. B. Sweet, manager): St. Peter's Church entertainment 17 delighted a large audience. The Temple Quartette and Katharine Ridgeway, reader, 19, gave a pleasing concert to good business. The Apollo Sisters, under the direction of Professor W. R. Chapman 24, gave a very satisfactory concert. The club was assisted by Marie Donavin, vocalist; Maurice Kaufman, violinist, and Mr. Levy, accompanist. Harry Clay Blaney in A Boy Wanted 25; Joe Ott in The Star Gazer 27; Gilmore and Leonard's Hogan's Alley 2.

CORTLAND.—OPERA HOUSE (Warner Reed, manager): First Morin in the romantic pantomime, The Prodigal Son, and Alma Lachance in a piano recital 23 drew a small but refined and thoroughly appreciative audience. Mrs. Morin, with her excellent supporting cast, including Mr. and Mrs. Harry Dixie, gave a pleasing and artistic entertainment. Rhea 23; The Debutante 23; Sousa's band 21.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): In Minnesota to small houses 19, 20. Rhea in Neil Gwynne; fair house 23; William Barry in John Bradley's Money 23; fair business. Walker Whiteside April 2; Wizard of the Nile 6; Little Trille 10; Brian Rhea 13.

GLENS FALLS.—OPERA HOUSE (F. F. Fitts, manager): Kittle Rhodes 23 to a big business. In a Wife's Secret. She played Black Flag 23; Hazel Kirke 24, and Polly 25; Coon Hollow 29.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolf, manager): In Gay New York attracted good houses, matinee and evening, 24. The Brothers Byrne and their new 8 Bells co. appeared before fine audiences 25-27. Sousa's Band 23; Banquet, magician, 27; The Lady Slavery 20. —COOK OPERA HOUSE (George C. Geising, manager): Hogan's Alley 23; fair business; good audience 23-24. James H. Seales' co. in What London Street was greeted by excellent business 25-27. Ithaca's Octonors 23-31. —ACADEMY OF MUSIC (Louis C. Cook, manager): A Railroad Ticket, as presented by a good co., was well received by remunerative audiences 23-24. The Midnight Flood, a meritorious scenic production, was the attraction 25-27, and was received with every evidence of approval by good houses. Gilmore and Leonard's Hogan's Alley 29 April 2.

CORNWALL.—OPERA HOUSE (H. J. Stenberg, manager): Caldwell's Coon Hollow 23 to a fair business. —ITEM: The Brothers Byrne, Fitz and Webster's Breezy Time 23; fair business; fair co. Defanter 20; Brandon Douglas and Donald Robertson April 2.

PINKILL-ON-HUDSON.—ACADEMY OF MUSIC (A. N. David, manager): May Smith Robbins in Little Trille played a return date 24 to fair house. She is a bright entertainer, and was well received. The Girl I Left Behind Me April 6.

DANVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): Hogan's Alley 23; good business. House dark week of 29.

OWEGO.—WILSON OPERA HOUSE (J. D. Hutchinson, manager): Hogan's Animateur 23 to S. R. O. 23; exhibition fine; audience enthusiastic. Fitz and Webster in A Breezy Time 23; light business; performance fine; Richards and Pringle's G.orgia Minstrels 27; Sousa's Band 20; Donald Robertson in The Man in the Iron Mask 21; Red Men's Fair and Festival April 5-10.

WATERTOWN.—CITY OPERA HOUSE (R. M. Gates, manager): Banquet the magician 19 to large and well-pleased audience. Lincoln J. Carter's Defaulter 24; business light. Coon Hollow 21; 8 Bells 6.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): The Man in the Iron Mask 23.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): A. Q. Scammon's Burglar 19 to small house; performance satisfactory. Canadian Jubilee Singers 20; small house. Charles K. Cook's A Boy Wanted 23; large house; light business; excellent; the Minnie Sutherland and O'Neill in their acrobatic dances deserve special mention. Kittle Rhodes week of 29.

BALDWINVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): Fitz and Webster in A Breezy Time 18; fair house; specialties and costumes good. The Nones in the Kodak 29.

NORTH CAROLINA.

PAYETTEVILLE.—OPERA HOUSE (Will C. Dodson, manager): Barrow Brothers' Minstrels 27.

WILMINGTON.—OPERA HOUSE (S. A. Schless, manager): The Maryland Projectors co. closed their week's engagement 23, leaving behind good and pleased audiences. Fred Oakley's Dog and Pony Show opened 19 for two nights and matinee to large business; good show.

GOLDSBORO.—MERRINGER OPERA HOUSE (B. H. Griffin, manager): House dark 5-17.

RALEIGH.—METROPOLITAN OPERA HOUSE (L. D. Moore, manager): The Carnival of Commerce, under the direction of Prof. Basil, and which included twenty

of our young women, delighted a good house 23. Concert (Jocelyn): Barrow Brothers' Minstrels 27; Rachelle Renard co. 26; Maryland Projectors co. 13 and week.

DURHAM.—OPERA HOUSE (Malloy and Hocking, managers): Emma Warren co. 23-27; very good business; co. good and gave satisfaction. Yellow Kid co., booked for 26, was canceled.

CHARLOTTE.—OPERA HOUSE (N. Gray, manager): Edison's Projectoscope 23 and week; good business. Yellow Kid April 2. —ITEM: Plans are now on foot for the erection of a new \$50,000 theatre here.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Charles N. Yale's Forever Devil's Atonement to crowded house 17; their specialties were particularly good; Messrs. Turner, Probel, Rags and Manie Mayo deserve special mention. Glen MacDonough's Prodigal Father 19; James A. Herne's Shores Across 19; Griffith's Faust 19.

PARGO.—OPERA HOUSE (C. P. Walker, manager): Professor McEwen, mind reader and hypnotist, week of 23; Vincent and Clara in La Belle Ruse 20; Prodigal Father April 2; James Herne in Shores Across 13; Fanny Rice Baroque co. in The French Ball 15, 16.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): House dark 14-21.

GRAPTON.—OPERA HOUSE (W. W. Robertson, manager): House dark 15-20.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Fred Ward appeared in King Lear and Dumas and Pythias 17, 18, and Merchant of Venice at matinee 19 to light business. The productions were on a scale of completeness seldom seen here. Wang (D. W. Truss and co.) with Albert Hart in the title role to only fair business, matinee and evening, 20. The principal parts were in competent hands. —PARK THEATRE (Harry E. Feicht, manager): Norris Brothers' big dog show closed a big week's engagement 20. Oliver Byron and Kate Byron in The Turn of the Tide and The Ups and Downs of Life 22-24; good business. The principals were well supported and gave satisfactory performances. —ITEM: A Trip to Chinatown, booked at Memorial Hall (Soldiers' Home) 20, canceled. —Fred Ward, a prominent and much beloved member of the order during his short stay here. He shelves Shakespeare for an indefinite period, and will appear in three new romantic plays next season. Norma Kopp, the Matrya in Wang, was the recipient of a big bunch of roses at the matinee performance. J. W. WILKINS.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): Sousa gave a grand concert 21 to packed house. Three and four encores were demanded and given after each number. While Sousa was conducting Evans and Hooty, Anna Heid, Minnie French, and Manager Zierfeld entered, after finishing the piece and apparently without any notice from their leader, the trombone players advanced to the footlights, turned their instruments on "Old Hooty" and struck up "The Man Who Broke the Bank at Monte Carlo." The audience cheered, and the professionals had a hearty laugh. The band then played "The Marches" in honor of Madame Heid. Evans and Hooty and Anna Heid were greeted by an audience that filled every seat 23. Miss Heid was very cordial, and her rendition of "My Girl's a High Born Lady," brought down the house. Mr. Crane in A Fool of Fortune to the capacity 23. —PROFESSOR'S THEATRE (S. W. Brady, manager): 5 Bells opened a three nights' engagement 18. The pleasing features of former productions have been retained, and several novelties added. Business good. Isham's Octonors played large crowds 21-24.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Jane Combs in Black House 23; fair audience; performance excellent. Katie Emmett 23 and A Jay from Jayville 24, both canceled. Katie Rooney co. in The Greater New Yorker 27; Ed H. Boone 20, 22; Herrmann III. co. 21; Murray and Mack April 2; Al G. Field's Minstrels 16; Eliza Spencer 17; The Dazzler 18; Nellie McHenry 16; The Old Homestead 25; Stuart Robinson 21. —ITEM: Harold Irving, former advance agent for Jane Combs, secured an attachment on the co.'s property, and just before the curtain went up on the last act, the paraphernalia was attached. Some little delay was caused. Manager J. C. Brown discharges Ewing at Bucyrus, O., having paid his salary in full, which Ewing does not deny, but claims he was to have his fare paid to New York. Mr. Brown says there is no truth in the statement. The property was released, and the case will be heard later.

EAST LIVERPOOL.—NEW GRAND OPERA HOUSE (James Morin, manager): The Jay from Jayville 20; small business to small house. Frank Daniels' Wizard of the Nile 24 to the capacity of the house; everybody pleased.

PRESBURY.—OPERA HOUSE (Helm and Haynes, managers): House dark 20-23. Thomas H. Keme April 8.

LOGAN.—RENNEL'S OPERA HOUSE: Twist Love and Duty 19, 20 to the best business of season; performance excellent.

MASSILLON.—NEW ARMY (G. C. Haverstick, manager): Professor M. Leeds, hypnotist, 23-27; good houses; entire satisfaction. Military Band concert 23; Kline's Cinematograph 21-April 8; Nellie McHenry in A Night in New York 12. —ITEM: William R. Lipps, treasurer of New Army, was in Ravenna last week attending the Theatrical Managers' Convention.

GALION.—MANAGER OPERA HOUSE (Waldman and Rottel, managers): Lyceum Entertainment co. 18-20 to S. R. O.; pleasing performances. General Hurst (actor) 24; Albert Hart in Wang 25. —CITY OPERA HOUSE (S. E. Riblet, manager): Charles A. Gardner in Karl the Peddler 26.

COLUMBUS.—GRAND SOUTHERN THEATRE (Lee M. Boda, manager): Herrmann III. 17, 18 to light business. Madame Hesterman's dances were well received. Frank Daniels and his excellent co. in The Wizard of the Nile did a splendid business 19, 20. William Crane 23 in A Fool of Fortune to S. R. O.; performance good. A Parlor Match 24, 26 to splendid business. Evans and Hooty and Anna Heid pleased the people. Fuddthead Wilson 25, 27; De Pasquall Opera co. 18. —GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): A Breezy Girl 17 to good fair business; performance pleasing. —ITEM: Lillian Kennedy in The Daughter 19 to fair business. Lilliputians in The Merry Tramps 22-24 did well; performance fine. The Dazzler 25-27; Oliver Doubt Byron 29-31.

NEWARK.—MEMORIAL AUDITORIUM (Foreman and Rosebrough, managers): Herrmann III. 15; small business, but deserved better. Madge Tucker in repertoire 25-27; Wang 28.

NAPOLEON.—RINE OPERA HOUSE (J. L. Haller, manager): House dark. Zarza, magician, 23; The Magnifico co. 5-7.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): The Vitascope co. commenced a three nights' engagement 23 to a very ordinary business.

HAMILTON.—GLOVE OPERA HOUSE (Conner and Smith, managers): Hamilton Lodge, No. 23, E. P. O. E., for their annual benefit had Kallar, the magician, who gave a very fine exhibition to a good and pleased house 18. Emily Bancker in A Divorce Case to a fair and well-pleased house 20.

HILLSBORO.—BULL'S OPERA HOUSE (Frank Ayres, manager): Home talent entertainment under the management of Lorie Hagley 19. The Wagner Concert co. 24. Morrison's Faust 15.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Town Talk 19 to poor house. Co. only fair. Wang 23.

CHILLICOTHE.—MARDIAN OPERA HOUSE (E. S. Robinson, manager): Rice and Barton's McDougle and Peck co. to a good business. Co. good.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): The Wang Opera co. 19 drew one of the largest audiences ever seen here. The co. gave the greatest satisfaction. The honors were carried off by Albert Hart, Frank D. Nelson, W. A. Daniels, Pauline Harvey, and Norma Kopp. Congrove's co. in The Dazzler 24. —ITEM: I showed Frank Nelson and W. A. Daniels their autographs in my first autograph book of 1888. Nelson with Bennett and Monahan, and Daniels with Kate Castleton. My current autograph book is the twenty-eighth in my collection.

CARROLLTON.—GRAND OPERA HOUSE (R. P. Shering, manager): The New York Male Quartette gave a very fine entertainment 19 to a large and appreciative audience. House dark 21-23.

CANAL DOVER.—BIG 4 OPERA HOUSE (Berter and Cox, managers): Walker Whiteside in The Fool's Revenge 25; Edison's Vitascope April 1-3; Dazzler 17; Ragan's stock co. 15-17.

BRONTON.—MARDIAN OPERA HOUSE (B. F. Ellis, manager): Maria Comedians week of 8; business good; good business satisfactory. The Sporting Cray, with George H. Adams as principal comedian, delighted a large audience 19. Mr. Adams is a great favorite here and received a hearty welcome. Wang April 2; Edison's Vitascope 8-10.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Soto Sanstead, Japanese wonder worker, 18 to a slim house. Hoyt's Texas Star 23.

GALLIPOLIS.—ARIEL OPERA HOUSE (C. E. Clark, manager): Madge Tucker's repertoire co. 15-20 to fair business. Sporting Cray 24.

YOUNGSTOWN.—OPERA HOUSE (Eugene Book, manager): When London Sleeps 23, 25 to light business. The Prisoner of Zenda to very large business 24, giving general satisfaction. The co. is admirable. Evans and Hooty in A Parlor Match 20. A packed house cheered the performance.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): Jane Combs in A Black House 18; light attendance; good satisfaction. A Jay from Jayville 23; fair business. Performance very poor. Chicago Ladies' Orchestra 21.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, manager): Professor Morris Sevidow, hypnotist, drew large houses 9-18.

MIDDLETOWN.—SONG OPERA HOUSE (W. L. Dabney, manager): Wang 19 to large audiences at advance prices.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Porter J. White 21-27 to fair business. Toronto 29.

BELLEVILLE.—GRAND OPERA HOUSE (George W. Guy, manager): Congrove and Grant's Dazzler 20 to very poor house; splendid performance. Al G. Field's White Minstrels 7.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Poltz, manager): Frank Daniels in The Wizard of the Nile 18. Best comic opera co. seen here this season. Crowded house. Wang 23 to good business. Fred Ward in King Lear 20.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Bels, manager): D. W. Truss and co.'s opera, Wang, 27; Murray and Mack in Finsong's Courtship April 2; Carl Gardner 13; Peck's Bad Boy 15. —ITEM: E. W. Ray, in advance of Wang Opera co., was here 20.

RAVENNA.—REED'S OPERA HOUSE (W. A. Robinson, manager): Charles A. Gardner in Karl the Peddler 20; Jay from Jayville 20; Clara Schuman's Ladies' Orchestra April 1. —ITEM: Jane Combs was booked for 19, but failed to appear, and Manager Robinson went to Salem 19, where he attached their baggage. Manager Brown immediately notified.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grinn, manager): Al G. Field's Minstrels 23, 25, and matinee, to fair business only. Albert Hart in Wang April 2.

KENNA.—OPERA HOUSE (C. L. McClellan, manager): Gorton's Minstrels 23; fair business; performance good.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Emily Bancker 13 in A Divorce Case, preceded by Thirty Minutes of Matrimony, in which Channer Olney's clever work called her before the curtain; light business. The Lees 23-27 opened to S. R. O. Our Plans 6.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Edison's Vitascope co. 20-21; Darkest America April 1; Choral Society Concert 27; Wang Opera co. 2; Old Homestead 13.

LIMA.—FAIRBROT OPERA HOUSE (W. A. Livermore, manager): The Dazzler 23; medium performance to a small house. Hoyt's A Texas Star 24; Charles Gardner 27.

CONHOCTON.—OPERA HOUSE (Miller and Robinson, managers): Gorton's Minstrels 18; big business; fair satisfaction. F. D. White's Vitascope and Microphone co. 15-17 to fair business; good entertainment. Perfect satisfaction. Kline's Cinematograph 23-24.

MARION.—GRAND OPERA HOUSE (H. Streitz, manager): Lillian Kennedy in The Deacon's Daughter 17; fair house; good co. D. W. Truss and co.'s Wang 24; Boone, the hypnotist, 28, 27. —ITEM: The local lodge of Elks will produce the spectacular, Ben Har, 30-April 1, and will make it the leading event of the season. —The Clara Schuman Orchestra at the Y. M. C. A. 23 played a packed house.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): Flynn and Sheridan's Big Sensation co. 19 to good house and satisfaction. Edwin H. Boone, hypnotist, 23, 25 to fair business. Porter J. White's Faust co. 26.

OKLAHOMA.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, manager): Curtis Comedy co. week 14-18; good houses; excellent performances.

OREGON.

ASTORIA.—FINNER'S OPERA HOUSE (L. E. Sell, manager): House dark. —LOUVER CONCERT HALL (Aug. Erickson, manager): The Redwood Trio and Carrie Winschall enter aimed large and well-pleased audience week of 8. The week of 15.

BAKER CITY.—REED'S OPERA HOUSE (Paul V. Nehergal, manager): The Carola co. 17, 18 to poor business; inferior performance.

SALEM.—REED'S OPERA HOUSE (Fenton Brothers, managers): Little Mildred in Little Lord Fauntleroy 9, 18; performance excellent; business poor. Fanny Rice 17.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): The Minco Spectacular Pantomime co., booked for 23, canceled. In Minerva 23; McCarthy's Minstrels 27; Boy Wanted April 7. —HARRISBURG THEATRE (John Hersker, manager): S. Pinski played to fair business 19, but the performance did not merit it. The orchestra was the only redeeming feature. —ITEM: The Elks at Pottsville will move into their new rooms 29 in the Huntzinger building. The order is growing and needed larger quarters. —Mr. Stuenkel of New York co. went to place in Shenandoah 17. The members of the co. left 29 for Philadelphia and New York. —M. E. Streeter, of Himmelsheim's Ideals, was stricken with a convulsion and gave evidence of having taken some poison at Williamsport 20. A physician brought him around all right and Streeter continued with the co. —The bill introduced in the legislature by Senator Covey, of this city, to prohibit hypnotism as an entertainment, was assigned to the waste basket. A letter from Himmelsheim, hypnotist, of Ithaca, N. Y., on the subject states the following: "I have never seen any bad effects produced on subjects of hypnotism, but rather they are benefited by being hypnotized." R. W. SMERTZINGER.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Roland Reed in The Wrong Mr. Wright drew a good house 18. The star was ably assisted by leaders Rush. A curtain call was employed by Mr. Reed to exploit a few of his extemporaneous remarks. Hoyt's A Contented Woman 29 gave satisfaction to a large audience. Caroline Mabel Hoyt was the bright, particular star, and was a decided success. Charles Hoyt was with the co. while it was here. Robert Mantell, under the management of that prince of good fellows, Mart W. Hanly, produced a Gentleman from Gascony to a fairly good and pleased audience 21. The play is eminently fitted for the star, and was ably presented by a co. far above the average. McCarthy's Minstrels drew a fair house 24. Charles's Aunt was given to a good house 25, and pleased. The co. is not the same that first presented it in this city, and there is a difference in quality of work. —Tae Bijou (John G. Foley, manager): The Orpheum Stars, from California, drew good houses 22-24, and were fairly successful in pleasing. —ITEM: The Harrisburg Choral Society sang the oratorio, "St. Paul," to a very large house in the Grand 18, and aroused enthusiasm by its magnificent rendition. The principal parts were taken by imported talent. Sofia Schalk; assisted by her concert co. and local talent in the choruses, sang Rossini's "Stabat Mater" in the pro-Cathedral, St. Patrick's, 23. The sacred edifice was crowded by an audience whose enthusiasm could not be restrained by their environment. The concert was a success, artistic and pecuniary, and netted the building fund of the church a handsome figure.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): Brooks and Macy, under the management of M. C. A., attracted a large house 23. Charles's Aunt 18, and aroused enthusiasm by its magnificent rendition. The principal parts were taken by imported talent. Sofia Schalk; assisted by her concert co. and local talent in the choruses, sang Rossini's "Stabat Mater" in the pro-Cathedral, St. Patrick's, 23. The sacred edifice was crowded by an audience whose enthusiasm could not be restrained by their environment. The concert was a success, artistic and pecuniary, and netted the building fund of the church a handsome figure.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): Brooks and Macy, under the management of M. C. A., attracted a large house 23. Charles's Aunt 18, and aroused enthusiasm by its magnificent rendition. The principal parts were taken by imported talent. Sofia Schalk; assisted by her concert co. and local talent in the choruses, sang Rossini's "Stabat Mater" in the pro-Cathedral, St. Patrick's, 23. The sacred edifice was crowded by an audience whose enthusiasm could not be restrained by their environment. The concert was a success, artistic and pecuniary, and netted the building fund of the church a handsome figure.

Ham C. Fraily, manager): Belmer-Ceborne co. canceled 23-24. Madame Schalk, contralto; Mile. Toulouquet, soprano; Thomas McQueen, tenor, and Signor Alberti, baritone, all of the Metropolitan Opera co., assisted by a local chorus, gave a delightful rendition of Rossini's "Stabat Mater" before a very large audience 25. Orpheum Stars 29-31. —ITEM: Bobby Stanley, late of the Robinson and Kane Opera co., who has been spending the winter in this city, has been engaged for clown by Welsh Brothers' Circus.

YORK.—OPERA HOUSE (B. C. Penta, manager): Thomas E. Shea and a capable co. 15-24 drew average good business at popular prices, presenting Man-of-War's Man, Dr. Jekyll and Mr. Hyde. The Bella, Cardinal Richelieu. The Country Politician, The Fire Patrol, and The Snare of New York. Richards and Pringle's Georgia Minstrels 22 gave an excellent performance to an ordinary house. James S. Mackie in Grimes's Cellar Door 23 played a small house. Robert E. Mantell in A Gentleman from Gascony 24; V. M. C. A. Star Course 25; Charles's Aunt 27.

ALLEGHTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): The Minco Pantomime co. drew a fair business 16, 17; fair entertainment. Hoyt's A Contented Woman attracted a large and fashionable audience 18. Co. excellent and performance one of the most enjoyable of the season. McCarthy's Minstrels played a fair audience 23. Rice's Evangelist co., after giving three satisfactory entertainments to light business 19, 20, stranded, owing a considerable amount for advances, printing and salaries. The co. has been playing in very hard luck since the first of the year, and reached the Mishler circuit in dire financial straits. Mr. Mishler came to their relief, and through his influence procured through Harry Rhea, Traveling Passenger Agent of the Central Railroad, passage for the entire co. of thirty-two people to New York. Mr. Mishler will lose about \$200 on the engagement.

JOHNSTOWN.—CAMBRIA THEATRE (Mishler and Myers, managers): James B. Mackie gave a fair performance to a tophouse house 20. Warren Conlan, supported by Margaret Terry and a capable co., gave a series of high-class plays 21-23 with matinees at popular prices. The repertoire was Virginia, Hamlet, The Merchant of Venice, and Othello to exceedingly good business. The work of Mr. Conlan in his various roles was exceedingly artistic, and he received fine support from Miss Terry. Applause was frequent. Elroy Stock co. 29-April 2; the Spooners 5-10. —JOHNSTOWN OPERA HOUSE (James G. Ellis, manager): Walker Whiteside played a fairly good house 19.

LEWISTON.—TEMPLE OPERA HOUSE (W. C. Dwyer, manager): George F. Knowles in Chimes of Normandy, by local talent 18-20; good houses; audiences well pleased. Lafayette Glee and Banjo Club 29.

WILLIAMSPORT.—LYCEUM OPERA HOUSE (Wagner and Reis, managers): John A. Himmelsheim's The Irish 18-20 in Grit; or, True Soldier's Sweetheart, Rip Van Winkle, Midnight Flood, Mountain Pink, Golden Giant Mine, and A Mountain Day to fair and appreciative audiences. Charles's Aunt 23 to a fair and enthusiastic audience. Co. good; several recalls. James B. Mackie in Grimes's Cellar Door 27.

SCRANTON.—THE FROTHINGHAM (Wagner and Reis, managers): William Barry 19, 20 in John Bradley's Money to large business; pleasing entertainment. Minnie Lester 23-24, with matinees, playing The Little Counterfeiter, The Silver Ledge, A Dangerous Friend, Croole Spy, and Fanchon the Cricket, all to large business. Miss Lester has a good co. and is pleasing. —ACADEMY OF MUSIC (M. H. Burghard, manager): Brothers Byrne 17 in New Right Bells to large business; audience pleased. Robert Mantell 18 in Monarchs to large business; fine entertainment. The Germans 19, 20 in The Gilboys Abroad to good business; pleasing all. Tim Murphy 23 in Old Innocence to large business. Mr. Murphy made a decided hit, being recalled repeatedly. —Davis's Tarsanax (George F. Davis, manager): Ida Siddons' Gaiety co. 18-20; all to fair business.

MINERSVILLE.—OPERA HOUSE (Potter and Kear, managers): Edison's Vitascope and Concert co. 13, 18; fair business to pleased audiences. De Leon's Comedians 16; Minco's Spectacular Pantomime co. 24, and Green Hills of Erin 21, all canceled. —ITEM: A number of people from here went to Pottsville 23 to see the performance of A Gentleman from Gascony at the Academy of Music there. The prince of good fellows, Mart Hanley, says business is good in the coal region.

PHILADELPHIA.—FINNER'S OPERA HOUSE (Murray Brothers, managers): Eliza R. Spencer and a capable co. in The Merchant of Venice 18 to a small but appreciative audience. Warren Conlan in Hamlet 20 to light business. Support wretched. —ITEM: Manager James Hine, of Du Bois, issued an attachment against the baggage of the Conlan co. here 20 for breach of contract, but matters were straightened out in time for the co. to leave on time for the next stand.

PITTSBURGH.—MUSIC HALL (C. C. King, manager): Tim Murphy, supported by Dorothy Sherrod and an excellent co. in Old Innocence and

Club 20.—V. M. C. A. Hall: Katherine Oliver (reader) 19 before a packed house, and pleased all.

SHAMOKIN.—G. A. R. Opera House (J. F. Oster, manager): Mico's Specialty co. booked for 25, failed to appear. McAniff-Greene co. 25 27 opened in The Great Diamond Robbery to good business.

ASHLAND.—Grand Opera House (Frank H. Waite, mng-er): House dark 22-27.

WHEELER.—Whitney's Opera House (F. D. Hinton, manager): House dark 22-25.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): St. Plunkard 20 to fair business. The Vandeville Club (local) gave a minstrel performance 25 for benefit of the poor, realizing over \$100. The Germans in The Gilbeys Abroad 25.

CHESLER.—Grand Opera House (Thomas Hargrave, manager): Robert Mantell in A Gentleman from Moscow 27; Gilbeys Abroad 25; Minnie Lester co. April 5-13.

OL CITY.—Opera House (C. M. Loomis, manager): Side-tracked 18 to a small house. Son's Band 24; Tim Murphy 27; Eliza R. Spencer in Shakespearean roles 25 26.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Rice's Evangelists co. 18; Barney Ferguson in McCarthy's Musings 25. GRAND OPERA HOUSE (George M. Miller, manager): Rich and Maeder's Kidnapped appeared to large houses 18-20. J. C. Lewis and Sadie Hanson in St. Plunkard attracted big houses 23-24. GILBERT'S AUDITORIUM (Charles Gilder, manager): Mico's Pantomime and Specialty co. gave a good performance to poor business week of 22.

KANE.—LYCUM THEATRE (Wagner and Reis, managers): A. Q. Scammon's co. in Side-Tracked 20 to a large audience. Specialty good.

UNION CITY.—COOPER OPERA HOUSE (Thomas A. Cooper, manager): Charles A. Gardner in Karl the Peddler 24; fair business; splendid performance.

CORRY.—WHEELER'S THEATRE (F. L. Weeks, manager): Edison's Projection 19 to good business at low prices. Charles A. Gardner to a small but well-pleased audience. Other People's Money April 17.

BRADVILLE.—ACADEMY OF MUSIC (R. A. Houghton, manager): Son's Band 24; fair business; good satisfaction. Frank Daniels's Opera co. 25.

WILLSBORO.—BACHE AUDITORIUM (Dartt and Derr, managers): House dark.

CLAREFIELD.—Opera House (T. E. Clark, manager): Side-tracked 24; Grimes's Collar Door April 1.

SHARON.—CARVER OPERA HOUSE (F. F. Davis, manager): Irving French co. in repertoire at popular prices 18-20 did fairly well; performance satisfactory. Schenck's Ladies' Orchestra April 2; Old Tomatoes 2.

LEBANON.—PRINCE OPERA HOUSE (George H. Spang, manager): Richard's Georgia Minstrels 25 to a fair and well-pleased audience.

LEWISBURG.—New Opera House (W. W. Waite, manager): The Germans in The Gilbeys Abroad 24 to the largest house of the season; performance excellent. Fitz and Webster in A Rascally Time April 8.

ROCHESTER.—Opera House (C. A. Vandervelde, manager): The Pithless 15 25; poor business. June Agost, booked for 22 27, canceled. Walker Whitehead in The Merchant of Venice 27; Byron King 28; Irving French 1-4.

HAZLETON.—Grand Opera House (G. W. Hargrave, manager): O'Halligan's Wedding to a small and poorly pleased audience 24. Robert McWade in Rip Van Winkle 24; good business; satisfactory performance.

WARREN.—LIBERTY THEATRE (F. R. Scott, manager): Gilmore and Leonard's Hagen's Alley, without Gilmore and Leonard, appeared in a fair audience 25, giving satisfaction; specialties well received. Son's Band played a good house 25. Frank Daniels in Wizard of the Nile 25.

ALTOONA.—ELIZABETH AVENUE OPERA HOUSE (Mishler and Myers, managers): Roland Reed 18; good business and general satisfaction. Lost in New York 19; Eliza Spencer 25; poor houses. Elroy Stock co. 25-27; fair houses. Cecil Spencer 25-April 2; O'Halligan's Wedding 24; Oliver Labadie 13-17.

NEWB.—Opera House (H. L. Moorhead, manager): Taylor's King Folio co. in repertoire week of 25 to crowded house. Co. best ever seen here at reduced prices. Miss Burton and Arthur MacKellar keep the audience in an uproar from start to finish. C. D. Clifton in June Agost week of April 13.—ITEM: Mr. and Mrs. MacKellar will remain here and coach an amateur co., which will give a performance in the near future for the benefit of the local ball club.

WILKESBARRE.—Grand Opera House (M. H. Bergader, manager): William Barry in his new play, John Reddy's Money, played large houses 17, 18. Robert Gordon in A Gentleman from Moscow to good business 19; performance excellent. Tim Murphy in O'd Innocence delighted a good house 20.—MUSIC HALL (N. H. Brooks, manager): The Boy Trump 18-20 to small houses. O'Halligan's Wedding 23-24; performance and business fair. The singing of La Belle Pavana, a lady ballroom, and the male trio delighted the audience.

ONE.—PARK OPERA HOUSE (Wagner and Reis, managers): Gilmore and Leonard's Hagen's Alley co. 18 to light business. Son's Band and Anna Held were greeted by a large audience 19 and scored a success. A. Q. Scammon's co. in Side-Tracked 23 played a large audience. Walker Whitehead 25; Frank Daniels 26.—GRAND THEATRE: Jodie Miller presented a repertoire of standard successes 22-27 and gave excellent satisfaction to fairly good business. Egan and E. King's Midnight Frolic co. 25-April 2.

SETHLEIGH.—Opera House (L. F. Walters, manager): Sweeney (repertoire) entertained fair audience 25 27. The Girl I Left Behind me 27; Sewing the Web 24; Son's Band 2.

ST. CARMEL.—G. A. R. Opera House (Joe Gould, manager): Minnie's I Love 25 27 in repertoire gave good satisfaction to fair business. House dark 25-April 5.

DU BOIS.—FULLER'S OPERA HOUSE (J. A. Rensel, manager): Side-tracked 25 to a moderate house; hearty applause; co. strong. Grimes's Collar Door 21.

FREELAND.—Grand Opera House (John J. Welch, manager): The Labadie co. in Fant 23; Col's Justice 24, and East Lynne 24 to good houses. Baby Jane made a big hit with her singing and dancing. Broxy Time 25.

MILTON.—Grand Opera House (Griffiths and Co., manager): Edison's Ventriloquist and Concert co. 24; audience fair and well pleased. Lad-cote College Glee and Banjo Club 27. House dark 25-April 5.

RHODE ISLAND.

PAWTUCKET.—Opera House (Abel Spitz, manager): Mr. and Mrs. W. M. Paul and co. in repertoire 19 to good business and general satisfaction. The London Gaiety Girls 23-24; crowded house at each performance. This performance seemed to have the right kind of snap to it. The bag punching by Rella White was phenomenal; the dancing dolls and the Chilli Witches were also prime favorites. Elmer Tucker in repertoire 25 26, A Bunch of Keys 5-7; Cotton King 5-10; House dark 12-17.

WESTERV.—Rivers's Opera House (C. B. Silvan, manager): Grimes's Burlesque co. was booked for 25 but did not appear nor send any explanation. Bunch of Keys 5.

WOONSOCKET.—Opera House (George C. Month, manager): House dark.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Knoch, manager): The Minnie Achinson Repertoire co. 18 20 at popular prices to fair business. Barlow Brothers' Minstrels 22 drew a full house at reduced prices, and appeared to please. Old Homestead 24; Joseph Jefferson 24; Robinson Opera co. 19.

COLUMBIA.—Opera House (Eugene Cramer, manager): The Oriental Opera co. commenced a four-night engagement in The Marconi 23 to S. R. O.

GRANDBURG.—ACADEMY OF MUSIC (R. H. Jennings, manager): Barlow Brothers' Minstrels 23, return date, in fair house only. Performance did not give satisfaction.

SPARTANBURG.—GREENWALD OPERA HOUSE (Max Greenwood, manager): A. M. Palmer's co. in Trilby 20 to fair house; performance excellent.

SUNTER.—ACADEMY OF MUSIC (Ryttemberg and Schwert, managers): Barlow Brothers' Minstrels 24; business good; performance only fair. Oriental Opera co. in Marconi 25.

TENNESSEE.

MEMPHIS.—LYCUM THEATRE (John Mahoney, manager): Francis Wilson began his annual engagement 23 in Half a King to S. R. O. The comedy work

of the star, together with the singing of Lola Glasser and the aid of an exceedingly well-balanced co., were well received by the large audience. The advance sale of seats indicate a very successful engagement. GRAND OPERA HOUSE (R. S. Douglas, manager): The Woodward-Warren co., a band of clever comedians, began a week's engagement in repertoire 21.—AUDITORIUM (B. W. Stalbach, manager): A Trip to the Circus did well 18-20. Christian and Dobbins's Cinematograph 25 27. Lincoln J. Carter's Fast Mail 23.

JACKSON.—PYTHIAN OPERA HOUSE (Woolner and Tackfeldt, managers): House dark.

NASHVILLE.—THE VANDERBILT (T. J. Boyle, house and manager): Blind House 19, 20 gave interesting performances to very light houses. Francis Wilson in Half a King 25 27; Eliza Spencer Yaw 2, 3.—GRAND OPERA HOUSE (T. J. Boyle, house and manager): Eliza's Clever Co. of Comedians in Our Flat 23, 24 to fair business at popular prices.

KNOXVILLE.—STANDARD THEATRE (Fritz Stash, manager): Trilby, advertised as A. M. Palmer's co. 23 to a moderate house at a minute, but only a small audience attended evening performance. Anna Marshall was pleasing as Trilby, but the supporting cast was very poor. Fly Cawell 23 24.—ITEM: The regular season here has closed.

YOKAHU.—FRONT STREET THEATRE (W. J. Douglas, manager): Lowden and Wilson's Comedy co. in Miss Marconi to small audience 18. Co. below average.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Our Flat 23; A. G. Field's Minstrels 20.

COLUMBIA.—Grand Opera House (James Y. Helm, manager): House dark 22-27.—ITEM: James Y. Helm succeeds Barber and Helm as manager, and will have control of the house the rest of the season.

BRISTOL.—HARRELING OPERA HOUSE (Sutcliffe and Mother, managers): Trilby was presented by Palmer's co. 19 to large audience. The play was well presented and thoroughly enjoyed. House dark 22-27.

TEXAS.

WACO.—THE GRAND (Sid H. Web, manager): Grimes's Opera co. 18 20, with two matinees, presented Rags, Ragtime, Fra Diavolo, Ernani, Paul Jones, Robinson Girl, Ship Aboy, and Merry War. The co. gave the best of satisfaction. Owing to bad weather the business was very poor. Primrose and West's Minstrels tested the capacity of the house 17. Everything being new and up to date. Primrose and George Wilson received an ovation, and kept the audience in continual laughter. Holmes and Wolford Dramatic co. 25 27; Katie Patman 28. Assistant Manager James M. Drake has his benefit 29, Katie Patman being the attraction.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwood, manager): Katie Patman made her appearance 15 matinee and night, presenting Emma the Kid and The Old Line Kid to fair houses. Primrose and West's Big Minstrel co. (whites and blacks) appeared 19 to full house, matinee and night. George Wilson is as popular as ever. The Bachman Comedy co. occupied balance of week presenting the following plays at popular prices: A Wife Wanted, The Hidden Hand, An Innocent Widow, Attorney Rubberneck and The Pretzel. Joseph J. Kough heads the co., and is assisted fairly well.

HOUSTON.—SWEENEY AND COHEN'S OPERA HOUSE (E. Bergman, manager): Primrose and West's Minstrels gave an excellent street parade and performance 18 to large and well-pleased house; receipts 2980. The Punch Robertson co. in repertoire at popular prices afternoon and evening 17-23, presented Old Cottage, Buckeye, Packer Girl, and Gold King to fair houses; general satisfaction. Katie Patman 25; Georgia Cayvan 26, 27.—TURNER HALL: An excellent concert by local talent for benefit of the Cuban sufferers drew a large house 18.

EL PASO.—MYER'S OPERA HOUSE (H. Goodwin, manager): Louis James in Spartacus, Othello, and Romeo and Juliet 19, 20; fine houses and pleased audience. House dark 21-27.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): The Mozart Symphony Club, under auspices of Y. M. C. A., 19 to big business. A first-class entertainment very much enjoyed.

HELLENBURG.—LAVY OPERA HOUSE (Shields and Mendenhall, managers): House dark.

DALLAS.—Opera House (George Arney, manager): Florence Hamilton Comedy co. 18-17 in Alice in Wonderland, My Husband, and A Wife's Secret, to very good business. Primrose and West's Minstrels 18, 19 to big houses; specialties above the average; costumes beautiful and performance entertaining.—ITEM: Phil Greenwood spent a few days here last week with Mr. Arney.

DEWSON.—Opera House (Millon L. Eppelstein, manager): Fringe Comedy co. in repertoire at popular prices 18-20; fair business. House dark 25-28.

VICTORIA.—MAUSCHER'S OPERA HOUSE (Mauschild Brothers, managers): Miss Marconi 23.

GREENVILLE.—King Opera House (T. O. Tanager, manager): La Marconi 18 by local amateurs to good business. Special matinee in Miss Marconi. Motion and Stockholder who conducted the show.

TYLER.—Grand Opera House (T. W. Parks, manager): Baldwin-McIntire co. week of 25 in Phoenix, Black Flag, Ten Nights in a Barroom, Gaily Save, Devil's Web, Hazel Kibbe and The Two Orphans. The co. is above the average and satisfaction was given to fair business.

CALVERT.—CARMINE'S OPERA HOUSE (J. P. Carmine, manager): House dark week ending 25. Miss Marconi co. April 1 will close the season.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Camilla Uno, violinist, drew light house 18. Whiting Sisters gave a new and interesting 19, under the name of the Young Ladies' Aid Society, to a fair house.—GRAND OPERA HOUSE (John B. Rogers, manager): Stock co. week of 18 in Shadows of a Great City to good business.—LYCUM THEATRE (Gates and Ellsworth, managers): Eunice Goodrich co. 19 to light houses.

GOODY.—Grand Opera House (Joseph Clark, manager): Whiting Sisters 17; good performance. poor house. Mahara's Minstrels 19 23 to fair and appreciative audiences. Silver Theatrical co. 22 27.

VERMONT.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Daniel Sally in O'Brien the Contractor 2.

BELLOWS FALLS.—Opera House: Yale's Twelve Temptations 20.

BRATTLEBORO.—AUDITORIUM (K. Fox, manager): House dark.

VIRGINIA.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Flirt Stuffed co. in repertoire closed a week's engagement 20; business poor; performance good. Yellow Kid 25; Old Homestead 25.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Listerman, manager): Palmer's co. in Trilby 14; performance good and house well filled. Daniel A. Kelly in The Yellow Kid 25. Performance of little merit; small house. Old Homestead 7.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Old Homestead 25; Joseph Jefferson April 12.

NORFOLK.—ACADEMY OF MUSIC (A. B. Dunberry, manager): Wilton Lachy in Dr. Belgraff 18 20 to good business; fair performance.

STAUNTON.—Opera House (W. L. Oliver, manager): House dark 25-April 5. Old Homestead 8.

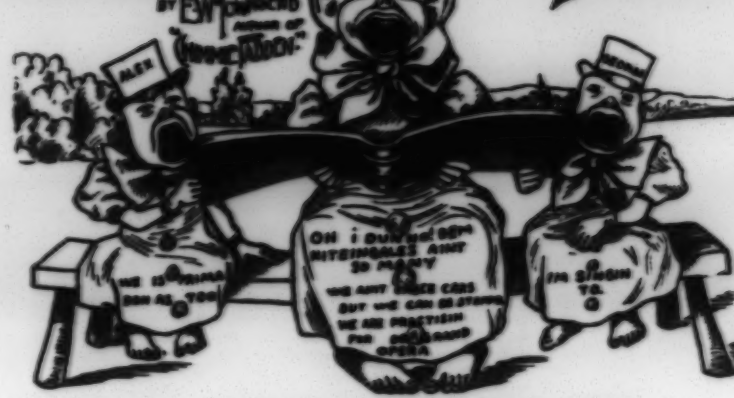
WASHINGTON.

WALLA WALLA.—Opera House (John Palm, manager): The Stockwell-Bacon co. 18, 19 in Romeo and Juliet and Mr. Potter of Texas to good houses; satisfactory performances. They gave Humbig 18; Penny Rice in At the French Ball 25.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): House dark week.—ACADIA THEATRE (Charles W. Chase, manager): Damon and Pythias, presented by the Chase Stock co. week of 17-20; fair business.

SEATTLE.—THEATRE (Cal Holly, manager): Minstrel show by Seattle Athletic Club, a crowded house 12 18; creditable performance.—THIRD AVENUE THEATRE (W. M. Russell, manager): Imperial Comic Operatic co. to splendid business week of 14.

NEW YORK JOURNAL'S ORIGINAL PRODUCTION. McFADDEN'S ROW OF FLATS



STAR CAST OF FAMOUS ENTERTAINERS.
ABUNDANCE OF NOVEL SPECIALTIES.
MALE AND FEMALE QUARTETTE.
DIVERSIFIED AND STRIKING IN EVERY DETAIL.
GUS MILL, Owner, 105 East 14th Street, New York.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (E. E. Whitmore, manager): Hoyt Concert co. 17; business light.

WEST VIRGINIA.

WHEELING.—Opera House (F. R. Renter, manager): Hartmann III. and Adelaide Hermann delighted a large audience 20. Frank Daniels 22, 23 in Wizard of the Nile to S. R. O. Oliver Byron 23; Wang 10.—GRAND OPERA HOUSE (Charles A. Feiler, manager): Darkest America 18-20; very good business. Ullie Ah-erstrom 21 27 playing Miss Rora, The Sultan's Daughter, and Fride of the Circus; business good. Railroad Ticket April 2.

CHARLESTON.—BURLING OPERA HOUSE (N. S. Burling, manager): Wilton Lachy in Dr. Belgraff 17 gave an excellent performance; support first-class; business good. A. G. Field's Minstrels 18; house fair; co. good. George Adams in Sporting Crase 25 to a poor house. Wang April 5; The Old Homestead 9.

HUNTINGTON.—DAVIS THEATRE (B. T. Davis, manager): A. G. Field's Big White Minstrels 18; good business. The Sporting Crase 25; poor business; good co.

FAIRMONT.—Opera House (Edd E. Meredith, manager): Stowe's U. T. C. drew a \$250 house 18; performance good. Darkest America 25; Sporting Crase 25; Uncle Sam's April 2; Ventriloquist 7, 8.—ITEM: Charles Hahn, advance for Ventriloquist and contracting agent for L. W. Washburn's Circus, was in town 21.—J. K. Morris, in advance of Sporting Crase, was here 21.—Grant Shurtliff, of this city, left 21 for Paterson, N. J., where he takes charge of advertising car No. 3 of Washburn's Circus.

WESTON.—Opera House (J. B. Finster, manager): Field's Darkest America 27. On Hand 21.

WISCONSIN.

LA CROSSE.—THEATRE (J. Stenliffe, manager): House dark week ending 27. Margaret Mather in Cynobella April 2.

GREENBAY.—Grand Opera House (J. E. Williams, manager): Sweeney-Ten Branch co. in Dodge at the French Ball 17; large and well-pleased audience; performance excellent. A Trip to Chinatown 25.

RACINE.—BILLS CITY OPERA HOUSE (J. B. Johnson, acting manager): Henshaw and Ten Branch in Dodge at the French Ball 18 proved one of the brightest hits of the season. Musical specialties were of an unusually high order. Only fair business greeted them. A Trip to Chinatown 27.

JANESVILLE.—JENNY'S OPERA HOUSE (William H. Stoddard, manager): Wood-Jenny co. closed a fair week's business 25. Uncle Jack Spruce 19.

MARSHWICH.—TURNER OPERA HOUSE (Julius E. Urie, manager): May Davenport played to a large audience 25; poor performance. Frank Long co. April 13 and week.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Hoyt's A Trip to Chinatown 25.

POUD DU LAC.—CHAMBERLAIN OPERA HOUSE (P. R. Huber, manager): John E. Henshaw and wife in Dodge at the French Ball 19; performance first-class; attendance light.

PORTAGE.—Opera House (A. H. Carnegie, manager): Josh Spruce 27; Wood-Jenny co. April 1-3.

EAU CLAIRE.—Grand Opera House (O. F. Burlingame, manager): Fritz's Popular People in repertoire 15 20 to fair business; performance very poor. Alexander Von Tyndall, mind reader, to a good house 25; very good performance. Murtry and Mack 25.

BARABOS.—THE GRAND (F. R. Shultz, manager): Redmond Dramatic co. 25-April 2.

STEVENS POINT.—THE NEW GRAND OPERA HOUSE (J. A. Rader, manager): The Ventriloquist to a good house 25.

WEST SUPERIOR.—Grand Opera House (Robert Kelly, manager): Ullie Clayton in La Belle Rame 17 to small house. Co. very poor. Charles H. Yale's Devil's Auction 24; Billy Rice's Minstrels 25.

WYOMING.

LARAMIE.—MAUSCHER HALL (William Maquardt, manager): Elita Dramatic co. (local) to S. R. O.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Spreyow and Jacobs, managers): The Gelsa opened 21 to one of the best first nights of seasons. Dorothy Morton in the title role gave an excellent performance and Violet Lloyd as Molly Seay-war simply brought down the house, her song of the "Cassius and the Part" receiving three encores; Mark Smith and Charles W. Swane kept the house in a constant roar.—THEATRE ROYAL (Spreyow and Jacobs, managers): Fred Elder's Month House Baroque co. opened to S. R. O. 22; the co. includes Lew Carroll and other chrysanthemum people; the business itself is decidedly broad. Boston Athenaeum Specialty co. 23 27.—THEATRE FRANCAIS (W. E. Phillips, manager): The Stock co. produced Rip Van Winkle to good business 25; Walter A. Woodhall gave a creditable performance of the title role; he was ably supported by Beryl Hope and Nellie Callaghan, Carr and Jordan, George Mother, and Ed Mar-tine head the vanderbilt bill.—WINDSOR HALL: A very successful concert was given 25 by Marie Hollins-head.

TORONTO.—Grand Opera House (O. B. Sheppard, manager): The Lady Slavey 25 26 to very large business; it is a clever operatic comedy and made a great hit; The Gelsa 25-26.—PRINCE'S THEATRE (O. B. Sheppard, manager): Rob Roy was presented afternoon and evening to very large houses 25-26; the co. is hardly up to the standard, but gave a very pleasing production; the singing of Albert Arling was a pleasant surprise.—TORONTO OPERA HOUSE (Andrew J. Smith, manager): Ward and Vokes in A Run on the Bank did good business 21 27.—BUJO THEATRE (H. H. Loukin, manager): The best hit of the season was presented 25-27 and includes The Cuckles, Kismet, Troupe of Pantomimes, Carroll and Lewis, Lorraine and Lottie Karline, and The Woinograph with the McKinley Inauguration.—AUDITORIUM THEATRE (John Carter, manager): The co. presenting Toronto After Dark met with fair business 25-27.

BARRE.—Grand Opera House (John Powell, manager): Pauline Johnson and Owen Seale 25; first-class performance to fair and appreciative audience; Paul Casanova in Three Guardians April 18; Clara Schumann Ladies Orchestra 18; Barrie Amateur Minstrels 27-28.

ST. THOMAS.—DUNCAN'S NEW OPERA HOUSE (O. H. Duncan, manager): A very successful pro-

TRIUMPHAL RETURN OF

SOUSA

Broadway Theatre

APL. SUNDAY

EVENING 4

WITH HIS UNRIVALLED

BAND

Elizabeth Northrop, Soprano.

Martina Johnstone, Violinists.

SECOND SEASON.

TENNESSEE'S

PARDNER

OPENS AUGUST 16.

A First-Class Company

Complete New Scenery

Every Sheet of Paper New and Bright.

Address ARTHUR C. ALSTON, Proprietor and Manager.

Room 7, Broadway Theatre Building, N. Y. City.

Girard Ave. Theatre

7th & Girard Ave., Philadelphia, Pa.

Davenport & Towner, Lessees and Managers

Week March 29—Blue Jeans.

duction of Kerry Gow was given by local amateurs 17 to S. R. O.; Tom Wallace, head usher at the Decombe House, gave a clever impersonation of the role of Major Graf; Cinematograph 19-20 (weather permitting) 25; fair house.—NEW GRAND OPERA HOUSE (H. Tomson, manager): House dark week of 18.

CHATHAM.—Grand Opera House (W. W. Scane, manager): Big Forty Minstrels (local) 17 to full house; Bowery Girl 25.

VANCOUVER.—Opera House (Robert Jamieson, manager): House dark; Primrose and West Minstrels May 12.

ST. JOHN.—Opera House (A. O. Skinner, manager): St. Joseph's Dramatic (local) presented the Pride of Killarney to a packed house 17; performance excellent; Fluke Jubilee Singers delighted large audiences 19, 20; Chicago Marine band 25-27.

WINNIPEG.—BUJO THEATRE (W. H. Sesch, manager): Devil's Auction 15 to good business.

WINGTOWN.—Opera House (W. Lutz, manager): Fiske's Jubilee Singers 17 to a crowded house; Ollie Norbit Concert co. 25.

LINDSAY.—ACADEMY OF MUSIC (Fred Burk, manager): J. L. Carter's D-dancer 17 to good business; performance fair; Lillian Keene in Bowery Girl 20 to good business; good performance; Paul Casanova in the Three Guardians 19.

QUEBEC.—ACADEMY OF MUSIC (Fred W. Le Clair, manager): St. Patrick's Society concert 17 to large house. House dark 25-April 2. Paul Casanova in the Three Guardians 5-7.

KINGSTON.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): The Bowery Girl 17 to a good house; fair performance; Lincoln J. Carter's Defaulter 20 to a big house; very poor performance. The Wilson Comedy co. opened a week's engagement to a crowded house 25. The Whitney Opera co. in Rob Roy 11.

OTTAWA.—Grand Opera House (John Ferguson, manager): House dark. GRANT MUSIC HALL (Grant Brothers, managers): House dark.

WOODSTOCK.—Opera House (Charles A. Pyne, manager): Thomas Q. Sanbrook in The Speculator 25. The Whitney Opera co. in Brian Ross April 6. McKee Rankin in Trust to Life 10. Thomas W. Keene 14. Paul Casanova 15.

HAMILTON.—Grand Opera House (F. W. Stair, manager): A Bowery Girl 25 gave a very fair performance before a fair audience. Whitney's Rob Roy 25 opened to fair business; performance excellent; the chorus is strong, costumes handsome and orchestra fair. The Lady Slavey 25. Thomas Q. Sanbrook 27.

TELEGRAPHIC NEWS

CHICAGO.

Matters Theatrical as Dead as the Proverbial Doornail—Hall's Chapter of Comedy.

(Special to The Mirror.)

CHICAGO, March 29. The doornail made famous by the late Charles Dickens in the Scrooge and Marley case could never have been any "deader" than in the theatrical business in this town at the present moment. At the first class theatres only Willard is doing anything worth mentioning, and he is really raking in the American shekels with the Rognie's Comedy, which has made a genuine hit. He will continue it through this week and will not doubt fill Hookey's. Next Monday he will revive The Professor's Love Story for his fifth and final week, and after he leaves us we will have John Hare in A Pair of Spectacles, Caste and When George the Fourth was King.

The March dinner of the Forty Club is to take place to-morrow evening at the Wellington, and among the club guests expected are Edward S. Willard, Charles E. Evans, William Hoey, David Warfield, Lew Dockstader, Richard Golden, Lee Harrison, Verner Clarges, Ralph Delmore, Richard Mansfield, Harry Kane, and John D. Gilbert.

After a fairly successful engagement, Brian Born gave its last gasp here Saturday evening, and last night The Merry World opened to a big house. Walter Jones, Lee Harrison, Dave Warfield, and the agile Miss Daly were warmly welcomed, and I look for very good houses during the engagement.

After two "dark" weeks the Grand reopened to-night, Richard Mansfield beginning an engagement in Richard III. before a large audience. To-morrow evening he will be seen in Shylock, and during the week he will present Prince Karl, A Parisian Romance, Beau Brummell and his regular Saturday night bill, Dr. Jekyll and Mr. Hyde. The Mansfield engagement is for two weeks.

Among those who dropped in last week at my down town court were Verner Clarges, Stewart Allen, Manager Clifford and John E. Henshaw. At the Galaxy Saturday night Manager Clifford replaced Little Miss Chicago with A Western Melodrama, or A Viable Joke, the new burlesque by John D. Gilbert and Warren F. Hill. It is a travesty on Faust and was hilariously received. Mr. Gilbert, Joe Donner, Ada Deaves, Louise Willis Hesper, and Harry Cashman did good work, and the skit is on for a run.

Manager David Henderson realized some \$2,000 from his testimonial at McVicker's Thursday afternoon. Mr. Willard recited "Jim Bludsoe," from the pen of our new Minister to England, and Jarboe, Yvette Violette, Mary Marble, Richard Golden and others contributed to an entertaining programme. Nat Goodwin and others sent cheques, and the Press Club handled the affair.

Dick Golden is back from his sojourn at the Hot Springs, and he never looked better in his life. It is reported that he will be Manager Henderson's leading comedian in his burlesque revivals at McVicker's this summer.

Gillette's Held by the Enemy is being presented by the stock company at Hopkins's this week.

In the police court the other day the clerk asked me by calling the name of "H. R. Jacobs" and a very small colored boy, charged with disorderly conduct, responded. The same day I met the original Jacobs at the Auditorium and told him of the incident. He asked me what I did with the boy and I said I was puzzled to know whether to fine him ten, twenty or thirty.

Henshaw and Tom Brock's farce, Dodge at the French Ball, was not treated kindly by the critics at the Grand Northern last week. But to-night a big house gathered there to greet Evans and Hoey and Anna Held. Manager Flo Ziegfeld was around town last week giving us all hard tussles.

A young Irishman was in the police court the other day charged with whipping a Greek peddler. His unique defense was that he had licked the Greek because the Greek called him a Turk. Regards to John Kanneas.

Manager Jacobs has the big men this week. Over at the Academy of Music McKee Rankin is presenting his new play, True to Life, and up at the Alhambra John L. Sullivan is acting as interlocuter in a minstrel first part.

The second week of The Cherry Pickers opened at McVicker's last night. Joseph Arthur's stirring melodrama seems to please the people, and it is well cast. It is here for another week.

The favorite German comedian, Charlie Gardner, had two big houses over at the Lincoln yesterday.

My board of trade friend, Bob Blunhardt, who has just returned from French Lick, Ind., tells me that Hoyt's right-man, Claude Goodwin, is there for the year. If he likes the place he will buy it. He already owns all the colored men there, and may take an Uncle Tom company to New York.

"Biff" Hall.

WASHINGTON.

Playbills at the Capital—E. H. Sothers, Henry Miller, and Other Attractions—Notes.

(Special to The Mirror.)

WASHINGTON, March 29. The romantic drama, An Enemy to the King, introduces E. H. Sothers in a part that fits like a glove. His opening to-night at the Lafayette Square filled the house with an audience distinguished and cultured. The play received strong approval, and the star's performance was soundly praised. Mary Hampton gave a most excellent performance. Admirable aid was given by A. R. Lawrence, Morton Selten, Owen Fawcett, C. P. Flackton, Rowland Buckstone, Daniel Jarrett, Edmund Lawrence, George E. Bryant, Franklyn Roberts, Kate Paxton-Selton, Roydon Eriyane, Rebecca Warren, and Violet Band. The play was picturesquely staged. John Hare is the next attraction.

This week at the Columbia is one of special interest, disclosing for the first time here Henry Miller as a stellar attraction and giving Washingtonians a hearing of Klein and Clarke's pretty play, Heartsease. A large and fashionable audience was in attendance. The star was most cordially received and deserved the honors bestowed. Mr. Miller is undoubtedly one of our most gifted and accomplished actors. The splendid supporting company includes John T. Sullivan, Frank Burke, Max Pigman, Leslie Allen, Edmund Lyon, Grace Kimball, Mrs. Thorndyke Boucicault, and Nannette Comstock. The mysterious Mr. Bugle, Madeleine Lucette Ryley's new play, opens here next week.

Thomas Q. Seabrooke commenced the week to a big house at the New National Theatre, where his breezy presentation of John Fullerton in Broadhurst's comedy, The Speculator, was greatly admired. Mr. Seabrooke has the as-

sistance of an excellent company, including Jeannette Lowery, Lorraine Drew, Laura Almosino, Florence Bingham, A. H. Stuart, Horace Mitchell, Roy Fairchild, Fred W. Peters, Wallace Bruce, C. W. Macdonald, Edward Kennedy, Charles Dennison, and Charles Lee. Madame Sans-Gêne follows.

Augustus Thomas's beautiful play, In Missouri, opened well at the Academy of Music. The interpretation is in the hands of a clever company, under the direction of Frank C. Hamilton, and was received with marked favor. Charles E. Hall's Jim Reburn, the sheriff was a capital performance. The play is mounted in a superior manner. Charley's Aunt comes next.

William Calder's production, Saved from the Sea, thoroughly fills the bill, and the Grand Opera House to-night holds a big crowd, visibly impressed by the presentation and capable work of the good all-around company. The mounting called forth commendable remark. Mr. and Mrs. Oliver Byron will follow.

Dan Sherman's farce-comedy, Darktown After Dark, is the attraction this week at Whitwell's Bijou Family Theatre, opening to two good audiences, afternoon and night. St. Plunkard is the next attraction.

Hopkins's Trans Oceanics opened to a packed house at Kerna's Lyceum. Heading a strong array of specialty people is Carroll Johnson, the ex-minstrel and Irish star, who made a positive hit with his excellent singing and character impersonations. Weber's Olympia follows.

Ellie Russell, the American prima donna, appeared at the White House last Wednesday evening, upon special invitation of President McKinley, to assist in a musicale in connection with the first formal affair of the new administration. The programme was arranged and under the direction of Henry Wolfshohl. Herbert Van Vleet was the accompanist, and Frank Wilczek played the violin.

Spiritisms closed its tour here here last Saturday. Maurice Barrymore returns to New York to enter vaudeville. Virginia Harrod will remain in the city this week. Sol Goodfriend, who was here in advance of Spiritisms, stayed to herald Heartsease.

Frances Drake presented her novel monologue, Le Petit Abbe, Wednesday night at the residence of Captain Allison Naylor, Jr., of the Washington Light Infantry corps. It was her first appearance in Washington and her success was so pronounced that she has made several engagements here to present Le Petit Abbe in both French and English.

Manager David Towers, of the Ice Palace, in his suit against the Metropolitan Electric Railroad to recover damages for injuries sustained by riding his bicycle into an open manhole was awarded \$750 by the Circuit Court last Thursday.

The fourth of the series of Metropolitan concerts takes place on the afternoon of April 9 at the Columbia Theatre. The soloist for this concert will be Madame Teresa Carreno, the noted pianist.

J. Clarence West, orchestral leader of Shamus O'Brien, was succeeded here last week by Arthur Fell.

Madame Calvé will appear as a special attraction during the first week in May at the Columbia Theatre in conjunction with the Boston Festival Orchestra.

A. W. Olsen and M. A. Wilber, stage hands at the Grand Opera House, were badly burned Friday night by the explosion of a can of powder during a performance of The Man-of-Warman.

John D. Calder, business manager for William Calder, leaves for his home in Orangeville, Cal., next Thursday to confer with his father in regard to next season's contracts. Beside the three companies out this season, there will be two more next season, producing John Martin's Secret and In Sight of St. Paul's.

Contrary to reports, there will be no Summer opera at the Columbia Theatre.

The third concert of the season by Will A. Haley's Washington Military Band will be given at the New National Theatre next Sunday night. Bertha Lucas, the violinist, is a special engagement for the occasion.

JOHN T. WARDE.

ST. LOUIS.

The Mandarin—W. H. Crane—Future of Grand Opera—Notes.

(Special to The Mirror.)

ST. LOUIS, March 29. DeKoven and Smith's latest comic opera, The Mandarin, opened to a large audience at the Century Theatre last night. The production is magnificently costumed and exquisitely staged. The lines of the opera are full of wit and humor. The company is a strong and large one, and the principals, Bertha Walthering, George C. Boniface, Henry Norman, and the others made a decided hit in their parts.

William H. Crane opened his engagement at the Olympic Theatre last night to a fine audience in his newest comedy production, A Fool of Fortune. The characters are drawn from life, and decidedly realistic, and there are several fine and strong dramatic situations. Mr. Crane himself gave a strong and graphic personation of the principal part, while his company, including Ellie Shannon, gave him excellent support.

Katie Emmett appeared to two big audiences at Havlin's Theatre yesterday in The Walls of New York. The production, which deals with life in the great metropolis, is given with a number of strong scenic and melodramatic effects. Miss Emmett, of course, takes the leading role, that of a newboy, who bobs up always at the right time, and she is supported by a thoroughly competent company.

The Hopkins Grand Opera House Stock company put on a comedy yesterday called The Three Hats, and it proved immensely entertaining to a large audience. The company gave a very artistic performance.

Margaret Mather and William Courtleigh, one of the Cymbeline company, had a disagreement over business matters in Cincinnati last week before last which was renewed here last week, but matters have been satisfactorily adjusted, and although it was reported that he would leave the company last Saturday night, he will not do so, but will remain until the end of the season.

Owing to the fact that Manager George McManus of the Fourteenth Street Theatre company could not secure a first-class attraction for an open date this week, he decided to close the theatre rather than keep open with an inferior company. He will pursue this policy hereafter, knowing that his patrons will have nothing but the best.

Will J. Davis was in the city last week in the interest of the Century Theatre.

The contracts for remodeling the Exposition, and erecting a Coliseum, were awarded last Thursday to James Crawford and Co. and the Kohlen Iron Works company. The combined bids were \$118,000. Work will commence April 1, and will be finished about Sept. 1.

The season of grand opera closed at Music Hall, on Thursday evening; it was not a success financially. Monday night the audience was

AMERICAN THEATRE

Commencing Monday, March 29.

MR. CLAY CLEMENT

As Baron Hohenstauffen in THE NEW DOMINION.

Management IRA J. LAMOTTE.

very large, but the other three nights were quiet. The gross receipts fell short of \$12,000, entailing a loss of between \$1,000 and \$12,000 for the four nights' season. Mr. Gray was compelled to telegraph to New York for \$5,000, to get the company out of the city and to Louisville where they played Friday and Saturday nights. St. Louis will probably not be included among the bookings next season.

L. G. Loring, who was in the cast at Hopkins's Grand Opera House last week, was a member many years ago of the old stock company at the same theatre.

Manager McNeary has not announced his attraction for Ulrich's Cave for the coming Summer season, but he has given something that will keep up the excellent reputation he has made during past seasons. It will be an opera company at all events.

Kearner's Park will be opened about the first Sunday in June with a strong opera company. The musical director, John Lang, has not told who his artists will be, but there are rumors that the principals will be favorites in St. Louis, so it is certain that the company will comprise first-class singers.

Manager McNeary was away a couple of weeks ago, looking after an opera company to place at his resort this Summer. He brought back with him a Mexican dog, and he says he "just stepped over into old Mexico for a day or two."

W. C. HOWLAND.

PHILADELPHIA.

Two More Opera Companies—The Last of his Race—Shamus O'Brien—Sol Smith Russell.

(Special to The Mirror.)

PHILADELPHIA, March 29.

For the purpose of introducing the Castle Square Opera company to the Washington public, a special train has been engaged for April 8. The entire organization, orchestra, etc., will leave this city in the morning and play a matinee on that day at the Lafayette Square Opera House, with Falke, leaving immediately after the performance and repeat the same performance at the Grand Opera House in this city in the evening. There are great preparations for this new enterprise.

The Last of His Race, the new romantic drama which Creston Clarke, Adelaide Prince and a splendid supporting company are playing, opened to-night at the Broad Street Theatre for a two week's engagement. The drama deserves praise, and was warmly applauded by a large and fashionable audience. It has achieved a decided success. Mr. Clarke enacts a dual role of father and son. He has an intellectual face, resembling in marked degree his uncle, Edwin Booth, and he acts with force and grace. Wilfred Clarke, George Sprague, Alice Gale, Mr. John Carter, Agnes Maynard, Charlotte Lambert, and Henry Brooks are all seen to advantage. The piece is elaborately and richly staged, and in every respect an excellent production. The mysterious Mr. Bugle follows April 12; Lyceum stock company 19.

"During Denman Thompson's The Old Homestead farewell visit." This is the style of advertising and advance notices of The Old Homestead, which is at the Chestnut Street Opera House. The idea, of course, is to make the people believe that they will see Denman Thompson, who is not in the cast. This may be a smart business method, as it certainly attracts big business, but it may reflect on the local home managers at a later date. Archie Boyd and the entire Old Homestead company are capable of drawing on their merits, and this latest scheme ought to be abandoned. The bookings here for balance of season are excellent. April 5, Heartsease, two weeks; 19, Mask and Wig Club; 26, Ada Rohan; May 3, Richard Mansfield; May 10, Olga Nethersole.

So! with Russell is at the Walnut Street Theatre in his second and last week. A Bachelor's Romance has pleased the public, the quaint and interesting character of David Holmes, assumed by the star, being the most effective and natural of all his impersonations. On account of the death of William T. Adams (Oliver Optic) the father of Mrs. Sol Smith Russell, the star is not playing to-night, having gone to attend the funeral. He will appear Tuesday evening. Mr. Russell will play a week of one-night stands next week and will open in Boston on April 12. The first American appearance of the English comedienne, Marguerite Sylva, at the Waldorf, will be made in The Lady Slavey on April 5.

The Carroll-Kerker opera company in Kismet, with Camille D'Arville, Richard F. Carroll, and a good singing company opened at the Park Theatre to-night, and were fairly well received. The company closes the season with this engagement. Nat Goodwin, supported by Maxine Elliott and a good company in his success, An American Citizen, will open at the Park April 5 for two weeks. He is certain to do immense business.

The success attending the efforts of Charles M. Southwell, manager of the Castle Square Opera company at the Grand Opera House is phenomenal. The secret of this success is the weekly change of fine operas, handsomely staged and an artistic representation, all for 50 cents for the best seats and for the matinees 25 cents. To-night Die Fledermaus in the opera; Falke April 5; The Gypsy Baron 12; Princess Bonnie 19.

A Good Thing is always welcome at the Auditorium where Peter F. Dalley, with new songs and specialties, is entertaining a packed house to-night. Dalley with his company will close his season here on April 3.

The Girard Avenue Theatre presents a popular attraction this week in Blue Jeans, played by Amy Lee, James J. Skelly and large stock company. The scenery is the same as originally used in New York. For coming week Amy Lee in her pleasing comedy Dad's Girl will be seen.

A tip was given me to-night that there will be a change of management at the Girard Avenue Theatre for next season, and that it will be run as a combination house. As I have not the time to verify it I will reserve the names of the new lessees for next week.

A Boy Wanted with Harry Clay Blaney, the popular young comedian, and a large company of vaudeville specialists were well received to-night at the People's Theatre, where they will hold the week to excellent prospects. For the coming week The Sporting Duchess with the original cast including Rose Coghlan, Cora Tanner, J. H. Stoddart, Elita Proctor Otis, Harry Lacy and Louis Mason will be the attraction.

John P. Smith's U. T. C. is booked for April 12. A Trip to Chinatown April 19.

Through the friendship which Willard Spencer, composer of Princess Bonnie, entertains for Charles M. Southwell, manager of the Grand Opera House, he has given him the right to produce the opera for two weeks.

William Calder's company in the sensational and realistic drama, The Span of Life, is the attraction this week at the National Theatre. The scenic effects are all new this season, and the company excellent. The human bridge is formed by the well-known acrobats, the Danettians. The Span of Life is always a sure winner and to-night crowded the theatre. The Electrician will follow for the week of April 5; Man of War May April 12.

Under the Gaslight, by the stock company at Foranough's Theatre, with Landon's Cinematograph as an additional attraction between the acts, serves to attract good patronage to one of the best paying popular price houses in the city. There are two performances daily. Week April 5, The Danettians.

The Standard Theatre has a pleasing comedy in St. Plunkard with J. C. Lewis, the young character actor, aided by a big company which includes Dan Mason, German dialect comedian; Sadie Hanson and vaudeville features. Uncle Tom's Cabin will follow for the week of April 5. Richards and Pringle's Georgia Minstrels 12. Dan McCarthy 19. The Nations Hebrew Opera and Dramatic company will open here on May 3 for a lengthy season, and by selling out the house every night in advance to societies are sure of profitable returns. Robert Watt, the manager of this house is kept busy writing one-act farces and comedettes for persons eager to enter the vaudeville ranks.

Married in Camden; or, Dodging the License Law, is the name of the new and taking satire by Dumont's Minstrels at their cosy Eleventh Street Opera House. Hughey Dougherty, Matt Wheeler, Harry C. Shunt, Charles Turner, Dave Foy, Joseph Perry, Frank Dumont, and John E. Murphy all take part and furnish a very laughable entertainment, attracting fair patronage.

Black Patti and her Troubadours are booked at Gilmore's Auditorium week of April 5; Trans-Oceanic Vaudeville 12; The Merry War 19; Little Christopher 26; Tony Pastor May 3; Passing Show 10, for two weeks, which closes a profitable season.

Three lots on Broad Street, between Walnut and Locust Streets, were purchased last week, and will be used, it is supposed, for a theatre site. This location is within a half block of the Broad Street Theatre.

The Heart of Maryland, on Wednesday matinee playing to popular prices, attracted an \$800 house, while the Saturday matinee at high prices failed to attract one half this amount. This tells its own story. Henry Weaver, Jr., is now playing John Kennard's role of Colonel Thorpe.

The scenery of The Passing Show, attached by Henshaw and Ten Broeck last season, is still stored in this city and will shortly be sold. Manager William J. Gilmore is now the owner of the manuscript and will produce it at his Auditorium on May 10. Rosenfeld is revising the farce and George Lederer will look after the presentation.

An American Beauty, with Lillian Russell in the leading role, closed its season here March 27 and the company returned to New York, where they will likely reorganise this week and take the road, with Pauline Hall in the star role.

Lillian Burkhart, with her bewitching manners, dainty comedy work and handsome costumes, is the special feature this week at the Bijou Theatre.

S. FERNSECKER.

BOSTON.

Four Important Changes of Bill—Benton's Chat of Plays and Players.

(Special to The Mirror.)

BOSTON, March 29. Four changes of importance were made in Boston to-night, and good business prevailed.

When Laura Burt swung across the chasm of Old Kentucky at the Boston to-night the audience went wild with enthusiasm. This was Miss Burt's return to Boston in the character she originated here two seasons ago and which Bostonians connect only with her name, and her success to-night was even greater than that during the long run two years ago. The piece was splendidly mounted, and the company was admirable in every respect.

Ada Richmond's name has been a familiar one with theatregoers of the West End since the early seventies, when she was the pride of the Howard. But it remains for this week for her to add the name of Stetson to her stage title for use on the bills. The Bowdoin Square was packed to-night. The Colleen Bawn was the play, and Miss Richmond really did admirable work in the character, which was one of her favorite ones years ago. She was supported by a good company.

The Castle Square Theatre has an operatic novelty to-night in the revival of Satanella. Of course, the house does big business with its revivals of these grand opera works, but I would like to see some of the light pieces put on again which were so popular during the opening days of this musical regime.

The Great Diamond Robbery played a record-breaking engagement last year. It came back to the Columbia to-night, and the prospects are that the house will be thronged to the doors all the week. The fact that this is the last time that Mrs. Youmans and Mme. Jananichek will be seen in this play in this city makes the engagement unusually interesting.

Nat Goodwin has been doing a splendid business at the Hollis, and the success of An American Citizen is a gratifying one to all lovers of the American stage.

The Two Little Vagrants do not seem to have resumed their Boston career at the point where they broke it off last Fall. While the company is almost exactly the same as that which was seen in such a long run at the Museum, there has been a decided falling off in business at the Tremont, but the prospects are that the engagement will close successfully. E. J. Ratcliffe's manly presence makes his scenes conspicuous, and Doré Davidson, George Fawcett, Eugene Sanger and Alice Fischer are as delicious a gang of scoundrels as ever walked the stage.

William Gillette, his play and his company still continue to pack the Museum, but the run is limited to four weeks longer, because the en-

THE USHER.



The Ellsworth bill b'ds fair to pass the State Legislature, if not in its original form at least in a sufficiently drastic shape to render it extremely arbitrary and offensive.

As I have explained before, the Ellsworth bill is designed primarily to protect politicians from the weapon of the cartoonist, but it sweepingly prohibits the publication by a newspaper of a portrait, or an alleged portrait, of any person without his or her written consent, under a penalty of imprisonment not exceeding one year, or a fine not exceeding \$1,000, or both.

It can be seen readily that such a law would lead to rank injustice, and it would only benefit that numerous and unscrupulous class of persons that are known as "strickers." Under its operation reputable newspapers would be exposed constantly to blackmailing schemes.

What should be the attitude of the dramatic profession toward the Ellsworth bill?

Actors are not injured by the publication of their portraits in the newspapers. On the contrary, the publicity thus obtained is distinctly valuable. Press agents invariably seek to get pictures of the star or principal members of the company, or scenes from the play published on the eve of an engagement, well knowing that there is no kind of announcement more striking or more attractive to the public.

If the Ellsworth bill should become a law the publishing of actors' pictures would be surrounded with such technical risk that the custom, in all probability, would have to be practically abandoned.

Politicians, no doubt, wince beneath the thrusts of the caricaturist; in some cases, no doubt, the right of privacy has been invaded by the unjustifiable portraiture of persons not in public life; but, so far as the profession is concerned, there ought to be a protest of the strongest kind directed against a measure that meditates injury to theatrical interests.

The matter is of enough importance, it seems to me, to render desirable a petition by managers and actors to the legislature urging the Ellsworth bill's defeat.

St. Louis, like Chicago, cannot afford grand opera. Last week the losses of the Grau company in that city footed up \$12,000—nearly one-quarter of the profits of the season in New York.

Mr. Grau says that he will not give grand opera in St. Louis next season. If these results continue elsewhere his field of operations in future will be narrowed down to the metropolis.

The whole trouble is that grand opera, under the system built up by Abbey and Grau, costs too much.

The risks are prodigious. A few stars absorb the bulk of the receipts, and if a couple of them happen to fall ill the bottom drops out of the whole scheme.

Chicago was not to blame in the circumstances for failing to support the depleted grand opera company, although it is an open question whether the result would have been very different had Mr. Grau been able to take all the prima donnas there. The testimony of managers is that Chicago is even more impoverished at the present time than certain other cities in the United States, and with a few notable exceptions visiting companies have played there to loss than their usual receipts this season.

Of course that flaxie provincial, Mr. L. B. Glover, of the Chicago Times Herald, is dreadfully exercised over Mr. Grau's remarks anent the opera patronage, and he turns loose his well-known verbosity in a fashion that is likely to make the readers of that paper wish fervently that the impresario may never again provoke such an infliction.

Chicago needs no apology or defense for its treatment of the opera company. All it needs, in this instance, is protection from the superfluous and prattled advocacy of Mr. L. B. Glover.

From England is wafted a story regarding a real live lamb that Wilson Barrett carries on the stage in one of the scenes of The Daughters of Babylon.

Two young women from the suburbs of London were paying the play a second visit. They appeared to be much interested in Mr. Barrett's bleating burden.

"The dear, sweet thing!" one of them exclaimed. "How much fatter he has grown since the first night."

Mr. Jaxson, general director of the Castle Square Theatre, Boston, seems to think that a paragraph in this column last week regarding the organization of that name in Philadelphia is likely to cause confusion.

"Henry W. Savage of Boston," Mr. Jaxson explains, "has an interest in a company at the Grand Opera House, Philadelphia, which goes under the name of a public square of Boston—Castle Square."

"The original Castle Square Opera company is still at the Castle Square Theatre, Boston. About thirty of its members have never been in any other company since the opening of the opera season on May 6, 1895. The orchestra and stage are conducted by the original musical director and stage manager and there is only one Castle Square Theatre lyric stock company."

"Neither Mr. Savage nor the various companies playing under the title of Castle Square have an interest in or any connection whatever with this company. We are approaching our eight hundredth consecutive performance in this theatre and we think we are entitled to all the credit due for such a record."

I am glad to be able to untangle the Castle Square coil. There seems to be some magnetic power in the name, for the Philadelphia organization is pronouncedly successful, also.

Mr. Palmer told me before returning to Chicago last week that the report of his arranging to manage a New York Theatre next season was premature.

"I have no wish to conceal the fact that I hope and expect to be at the head of a metropolitan theatre again before long," said he, "but nothing of a definite nature has been settled. During my stay here the leases of two theatres were offered me, but no conclusion was reached."

"My career has been identified with producing management, and I shall never be content until I am again in the field as a creator of attractions. But just how or when or where I shall enter the lists again I am unable to say now."

Mr. Palmer will return to New York in a few days—it may be to give practical shape to his plans.

Manager Henry C. Miner has secured passage to Europe for Mrs. Miner and himself on June 2. His intention is to spend the Summer in Paris and London, and to take a villa for the Winter season at Nice.

There is a probability that Mr. Miner—if he succeeds in arranging his various and extensive business interests—will prolong his stay a year, perhaps two years. He has a desire to travel widely and he has mapped out tentatively a trip around the world.

But it seems unlikely that a man of Mr. Miner's activity will find it congenial to be out of harness completely for so long a period.

The billboard and lithograph ticket business has become an intolerable abuse. Nearly every theatre in New York suffers a diminution of receipts through it. And yet managers, blind to their own interests, continue to foster and sustain it.

One of our newspapers the other day contained an advertisement which read:

A GENTLEMAN desires good room and will pay for same in theatre tickets. Address

Advertising agents of the theatres are followed in their rounds by scalpers. Saloons and cigar stores mortgage their lithograph passes weeks in advance. "Fly" thetregoes cheat the box-office by buying tickets at the cut-rate places. The whole system is rotten to the core.

A few years ago THE MIRROR probed this subject to the bottom, exposed all its iniquities, and caused the prosecution of some of the scalpers who were conducting their trade fraudulently. But the vigilance of managers has relaxed and the thing is again in full blast.

A law forbidding traffic in theatre tickets either at reduced or advanced rates would put an end to two nuisances and sources of loss.

COLONEL INGERSOLL'S NEW LECTURE.

Colonel Robert G. Ingersoll delivered his new lecture called "The Truth," at the Star Theatre last Sunday evening for the first time in New York. Whatever may be said in regard to the lack of drawing power of other lecturers, there can be no question as to the popular desire to hear Colonel Ingersoll, for the Star Theatre contained a large audience, and ticket speculators did a profitable business on the sidewalk until a police sergeant made them stop selling tickets in front of the theatre, on the ground that they were violating the Sunday law. The speculators, however, continued to sell tickets in the lobby without further interference from the police.

In his lecture, Col. Ingersoll took the ground that "Truth is the intellectual wealth of the world, and that the noblest of occupations is the search for truth. Truth is to be found by investigation, experiment and reason. He who threatens the investigator with punishment here or hereafter is an enemy of the human race. And he who tries to bribe the investigator with the promise of eternal joy is a traitor to his fellow men. Every man should be true to himself, true to the inward light. To throw away your reason at the command of churches, popes, parties, kings or gods is to be a self—a slave."

The lecturer laid particular stress on the necessity of every man being "mentally honest," as "prejudice, egotism, hatred, contempt, disdain are the enemies of truth and progress." He said that "a religion, to command the respect of intelligent men, should rest on a foundation of established facts. It should appeal not to passion, not to hope and fear, but to judgment."

The lecture was listened to throughout with absorbing interest, and the audience laughed heartily at many of the lecturer's bright sallies, and frequently broke out in applause at the end of some eloquent peroration.

HOEFLE'S SOUTHERN MINNESOTA CIRCUIT

Jack Hoefler, manager of the Mankato, Minn., Theatre, has organized Hoefler's Southern Minnesota Circuit, to comprise Mankato, St. Peter, Waseca, and Owatonna, Minn., Mason City, and Charles City, Iowa. After Sept. 1 nothing but first-class attractions will be played. The cities and local managers are as follows: Mankato, Charles Hoefler; St. Peter, Satory and Hale; Waseca, A. G. Goodman; Owatonna, F. M. Smerch; Mason City, A. T. Parker; Charles City, Charles Shaw. Manager Hoefler will be in New York in May to arrange next season's bookings. He is organizing a stock company to play the circuit during the Summer season.

McJinney, Vincennes, Ind., booking '97-98, etc.

THE BOSTONIANS' NEW PRIMA DONNA.

Alice Nielson, a picture of whom appears on the first page of this issue of THE MIRROR, was born at Nashville, Tenn., late in the seventies. She began singing in a church choir company, and went as far as San Francisco, where she undertook her first studies with Madame Valaga, who was many years a valued member of the Mapleson Opera company. She made her stage debut in 1895 at the Tivoli, where very practical experience was hers, singing everything from Yum Yum to Marguerite. It was at this time that Henry Clay Barnabee heard her in Lucia, and made her an offer to join the Bostonians, with whom she sang the second role in Robin Hood, Annabel. Her progress was so marked that this season she was given the role of Maid Marian, and finally her real opportunity came in The Serenade, Herbert and Smith's charming work, now so successful at the Knickerbocker Theatre, in which she originated the prima donna role, and made the emphatic hit of the operetta. Miss Nielson resembles Marie Tempest in style and manner, and Marie Van Zandt in timbre of voice and in appearance. Her career has only begun, and the promises for a brilliant future must surely be realized. During the Summer it is her intention to place herself under the tuition of the most celebrated of teachers of the art of song—the instructress of Nevada, Gerster, Melba, Eames, Calvé, and Kraus—Madame Marchesi, and with the powers which Miss Nielson possesses very much may reasonably be expected under such guidance.

THE OHIO MANAGERS' ASSOCIATION.

A meeting of Ohio local theatre managers took place at Ravenna, Ohio, on March 24. All matters pertaining to local management were discussed, among them being protection from conflicting dates and from play piracy together with the much abused clause of cancellation. An organization was finally completed. Manager Elliot, of the Salem and Warren opera houses was elected president, and W. A. Robinson, of Ravenna, secretary. Seventeen theatres are represented in the circuit and many others have signified their intention to join. THE MIRROR was chosen the official organ of the organization, which is styled the Ohio Opera House Managers' Protective Association. All information regarding the circuit will be furnished upon request by W. A. Robinson.

Within two hours after the meeting one attraction that had secured time through misrepresentation was promptly canceled in four towns on the circuit. The association means to obtain a better class of attractions and will have the effect of ensuring good business for companies of merit and reputation. Manager Robinson will visit New York in the interest of the circuit.

THE THIRD MUSIC LECTURE.

Emily M. Burbank and Florence Mosher gave the third of their series of national music lectures last Wednesday at the Waldorf, the subject being "Scandinavia." Miss Burbank briefly reviewed the progress of Swedish and Norwegian music, the cradle of the Nieblungen Lied, calling attention to the peculiar characteristics of the harmonies which reproduce the sounds of nature as heard in the North, and is distinguished by a delight in mere living, is the music of a people living close to Nature's heart, imbued with her majesty and impressed by her mysteries. Miss Mosher played, with much intelligence and perfect sympathy, selections from modern Scandinavian composers illustrating Miss Burbank's remarks, being especially happy in her rendering of those numbers most characteristic of the Scandinavian spirit. The lecture was both musically and intellectually a treat, and the audience could only regret that it could not listen longer to these two clever girls. Both are thoroughly in earnest, and their entire self-forgetfulness adds a great deal to the pleasure with which one hears them.

OLGA NETHERSOLE'S NEMESIS.

Olga Nethersole is said to have been pursued last week by a long-haired, shabbily clothed man named Hoefle who wanted to read a play to her. Hoefle is said to have written to the actress these modest lines: "I will call at the theatre and will give you the honor of discovering a new dramatist who is second only to Shakespeare." The playwright, it is stated, contrived to meet Miss Nethersole on several occasions, and she was obliged to resort to flight as he began to read his play on sight. Hoefle is reported to have been ejected from the Garden Theatre last Friday evening.

A NEW THEATRE IN LAWRENCE, MASS.

A new theatre called the Muses was opened in Lawrence, Mass., on March 15. The attraction was Isham's Octoroons, who gave a performance which pleased the very large audience. The new theatre is equipped with the latest appliances for the comfort and convenience of both the auditors and the actors. The auditorium is prettily decorated in white and gold and on the stage are all the most modern mechanical devices. The dressing rooms are large and well equipped. The house is under the management of Mr. Gorman and Simmons.

A PLAY TRIAL AT THE EMPIRE.

As it has been decided that Under the Red Robe will continue throughout the entire season at the Empire Theatre, Charles Frohman will give a special matinee at the Empire Theatre next Tuesday afternoon of a new play entitled A Man and His Wife, by George Fleming, co-author of The First Gentleman of Europe. The cast will include William Faversham, Viola Allen, Robert Edeson, Jameson Lee Flinn, E. Y. Backus, Ida Conquest, Mrs. Thomas Whiffen, Ellen Gale, Jane Harwar.

A DENIAL FROM MANAGER ISHAM.

The recent report that parties had bought or become interested in John W. Isham's enterprises, Oriental America and Octoroons, is without an iota of truth or foundation, Mr. Isham says. A communication from Mr. Isham states that he is the sole owner and manager of these attractions, and has no intention of associating or entering into a copartnership with any one this season or next.

ARRANGEMENTS AT THE LYCEUM.

The present will be the last week of The Mayflower at the Lyceum Theatre. Next week Manager Daniel Frohman will revive The Late Mr. Castello and The First Gentleman of Europe. On Easter Monday, after the departure of the stock company, Madeleine Lucette Ryley's new farce, The Mysterious Mr. Bugle, will be seen at the Lyceum with Annie Russell and Joseph Holland in the leading roles.

PROFESSIONAL DOINGS.



Frank A. Connor, whose portrait is above, has just closed with Charles Frohman's Gay Parisians wherein he played a part, acted as general understudy, and appeared in the second part in the curtain-raiser, Too Happy by Half. Mr. Connor is one of the youngest as well as one of the most ambitious and most capable juveniles upon the American stage, and made his first appearance in the support of Mrs. Bernard Beebe, the English actress, in this city, four years ago. He then played leads with James O'Neill with marked success, and appeared for a season with equal favor in Lotta's plays, Pawn Ticket 210 and 211. Last year he joined Charles Frohman's company presenting The Gay Parisians and the curtain-raiser before mentioned. Mr. Connor, who is equally at home in juveniles and in light-comedy roles, and who spares no expense in dressing, has received several good offers, but has not yet signed for the Spring nor for next season.

Robert Drouet is rewriting his play, The Sculptress, and will soon produce it with Isabelle Evesson in the title role.

V. M. De Silke is now playing the part of Captain Memender in Cuba's Vow.

Thomas Henry, of the Davis and Keogh forces, is resting at his home in Philadelphia.

A son was born to Professor and Mrs. V. C. Minnelli (Miss Gennell at Denver, Col., on March 17. Professor Minnelli is musical director of the McSorley's Twins company.

Musical Director Leon M. Polachek will close on April 3 his fourth consecutive season with the Devil's Auction. Mr. Polachek has become an Elk, joining New Orleans Lodge 30.

A benefit performance is contemplated to aid the widow of Dr. Ruiz, the American citizen recently killed by Spaniards in a Cuban prison.

The one hundredth anniversary of the birth of Emperor William I. of Germany was celebrated by a special performance at the Irving Place Theatre on March 22.

The first American presentation of Xaver Scharwenka's opera, Matswintha, by the Darnoch Opera company, has been postponed until next Thursday evening.

Marie Dressler will appear next season in the part now played by May Irwin in Courted Into Court.

Alma Aiken was recently called upon to take the juvenile part in Gus Heege's play at five hours' notice, and acquitted herself so well that she was warmly congratulated.

Gertrude Fort has been engaged by David Henderson for his production of The Crystal Slipper at McVicker's Theatre, Chicago, in the Summer, to play one of the Cinderella sisters.

Edwin Forrest Lodge will hold a ladies' social and entertainment at its Lodge room, 166 West Forty-seventh Street, on Sunday evening next.

The American Union of Swedish Singers, comprising forty societies, will hold its annual musical festival at Carnegie Hall, June 2-5.

Frank Egan, of Lillian Keane's A Bowery Girl, and Blanche Flinn were married at Camden, N. J., on March 4.

Brooke's Chicago Marine Band has been received with enthusiasm in New England.

Elouina Oldcastle participated in a very successful performance of the farce, Tragedy, given by the Jefferson Dramatic Society, last Thursday evening, at the Central Opera House, in this city. Miss Oldcastle, who made a decided individual hit in the leading role, Mrs. Gray's, will resume her part in A Lion's Heart at the Star Theatre, April 12.

Adelle Ritchie will appear as Cleopatra in The Wizard of the Nile at the Broadway Easter week.

There was a scene of brightness and enthusiasm at a performance of Cuba's Vow in Philadelphia on March 24. It was Cuban night. The theatre was elaborately decked with United States and Cuban flags and the house was filled with enthusiastic natives of and sympathizers with the war-racked island. During the second act the two little daughters of President Morales, of the Philadelphia Cuban delegation, came upon the stage dressed in costumes representing Cuba and the United States and presented General Antonio Maceo (Hamilton Harris) and Cuba Varona (Adelaide Cushman) with large bouquets of flowers.

Agnes Sorma, a German actress, will make her American debut at the Irving Place Theatre on April 11 in A Doll's House.

Della Fox, Jefferson De Angells and Richard Barker went to Philadelphia last Friday to rehearse with Lillian Russell for The Wedding Day.

The Actors' Society production of Fort Frayne will have a notable cast including J. H. Gilmore, W. I. Le Moyne, James A. Herne, Edgar L. Davenport, Mary Shaw and Minnie Dupree.

Primrose and West have opened negotiations with James J. Corbett that may add him to their minstrel organization.

Valerie Bersere, late with On the Mississippi, has been engaged for the part of Chucky in The Stowaway which opened a Spring tour yesterday at Boston.

Margaret Bolton, formerly of the Wilbur Opera company, is at present resting at Philadelphia. She has been engaged to play a leading part in a new opera that is to be produced in that city next September.

AT THE THEATRES

Daly's.—The Wonder.

Comedy in four acts by Mrs. Centlivre. Revised March 23.

Donna Violante	Ada R-han
Isabella	Maria St. John
Flora	Virginia Harle
John	Grace Butler
Don Felix	Charles Richmond
Colonel Britton	George Clarke
Don Pedro	Edward Varney
Don Lopez	William Griffith
Frederic	John Craig
Lisardo	Herbert Graham
Gibby	Deane Pratt
Vasquez	Thomas Hadaway

Audiences at theatres in this year of grace are apparently very similar in taste to those of 1714. It is a matter of authentic history that the persons who assembled at the Drury Lane Theatre in London on April 27, 1714, to witness *The Wonder, A Woman Keeps a Secret*, liked the play, and those who convened at Daly's last Tuesday evening were equally well pleased, the reason being that intrigue delicately and wittily presented in a comedy rises superior to the wear and tear of time.

The Wonder was last performed in New York twenty years ago, and Don Felix, the jealous hero, was one of Lester Wallack's favorite characters. Mr. Daly's judgment in reviving the comedy is fully justified by the enthusiastic reception it has received at his theatre. It has been proved again that comedy writing is an art which has not progressed in 200 years. Leaving Shakespeare out of the question, the old dramatists could have learned nothing from modern methods. *The Wonder* is written with much technical skill. It is conceived in the true comedy spirit, and contains many situations which have since been the basis of innumerable amusing and successful plays. The dialogue is exceedingly bright and apt, and its flavor of antiquity adds to its charm.

The circumstances under which "a woman keeps a secret" are simple enough. Donna Violante is a beautiful young woman of Lisbon whose father designs her for a nun. She will have none of this, however. She likes a lover better, and is in the habit of receiving one, Don Felix, in a very sub rosa way in her father's house. Don Felix usually comes up by the back stairs. But there is another young woman, Isabella, in the case, whose stern father is also endeavoring to restrain her wayward fancies. In Isabella's agitation at the prospect of having to marry the one man she does not love she falls out of the window of her dwelling. She is rescued by the gallant Colonel Britton, a shining light in the British army and also in the ranks of ladykillers. The Colonel carries his burden, who has fainted, to the nearest house except her own, which chances to be that of Donna Violante. Isabella, who has no desire to return to the unpleasant matrimonial prospects at home, begs to be allowed to remain where she is. Donna Violante consents, but her lover, Don Felix, is Isabella's brother, and, in consequence, it is always necessary to hastily conceal the young woman when the gallant Don gives the signal that he is advancing through the garden. Don Felix, being very keen, detects the fact that there has been a concealment of somebody. He imagines, of course, that it is a man, and hence one reason for his volcanic jealousy. But the supreme reason lies in the inopportune visits to the house of Colonel Britton, who does not propose to give up the charmer whom he has held in his arms.

These intrigues in the same house make the green-eyed monster wax so lusty that blood is constantly on the verge of being spilled. The Colonel adds fuel to the flame by boasting in the presence of Don Felix of his conquest of the lady, whose name he does not know, in the house which he so describes that Don Felix recognizes it as that of Donna Violante. Matters are further complicated by a little affair between Flora, the maid of Donna Violante, and Lisardo, the valet of Don Felix. Flora, who has been visiting the valet, conceals herself in a wardrobe at the approach of Don Felix, and there Donna Violante, who has come to make a call, discovers her. There is another amusing scene when Don Felix, upon the unexpected coming of Donna Violante's father, is clad by Flora in an old dress and pretends, until he can get to the door and make his escape, to be her mother.

In another scene, when Don Felix is about to break into Donna Violante's bed chamber in search of the man of his imagination, the young woman, in order to save Isabella, who is concealed there, calls for help, but accuses Don Felix when her father arrives by saying that he has wandered into the house in a state of inebriation. Don Felix takes the cue and simulates the condition. This is one of the most diverting scenes in the play, and in it Charles Richmond, as Don Felix, is very successful. His imitation of a drunken man has no element of coarseness. It suggests to everybody but the father a stimulation rather than a real condition of intoxication. Mr. Richmond's performance throughout is full of spirit.

To achieve success with *The Wonder* it is necessary that it be played with sprightliness and dash. It has achieved success at Daly's. Ada R-han is seen to excellent advantage in the role of Donna Violante. Her talents in high comedy are conspicuously displayed.

Virginia Earle as Flora, and Herbert Graham as Lisardo, are very large contributors to the entertainment. Miss Earle seems to have the true comedy instinct and acts, moreover, with considerable finesse and taste.

Maria St. John as Isabella has an excellent voice and enunciation, and is very pleasing to the eye. Her performance is, however, somewhat colorless. She should be more vivacious. George Clarke gives a good characterization of the amorous colonel, and the old man parts by Edward Varney and William Griffith are very well done. Deane Pratt's little character sketch of Gibby, the Scotch servant, is clever, although his dialect savored of an Irish brogue at times. Thomas Hadaway makes a distinct and peculiar character of the footman Vasquez.

In short, the company played excellently an excellent play. The result is that Mr. Daly has achieved another artistic success.

Wallack's.—Miss Manhattan.

Extravaganza in three acts by George V. Hobart; music by F. Puchinger and Herman Perlet.

Father Nicholas Knickerbocker	Reuben Fax
Cholly Knickerbocker	William Cameron
Dodge Kay-Belars	John Young
Buttley	Budd Ross
Patrolman Pynche	Harry Watson
Ben Krjames	H. G. Vernon
Greene S. Gross	John Keefe
Merleice Manhattan	Mamie Gilroy
Mrs. Vanstergool	Genevieve Reynolds
Hattie Harlem	Heleen Byron
Grace Goulet-Reims	Ituz Macanher
Maggie Fitzsimmons	May Stevens Boyesen

At Wallack's Theatre was presented last Tuesday evening a new extravaganza by George V. Hobart entitled *Miss Manhattan*, with incidental music by F. Puchinger and Herman Perlet. A large company was employed in the

production which was well received by an audience that filled the theatre.

The performance, which was but a medium for the introduction of songs, dances and specialties, excused its existence by offering a slender story based upon a return to earth of old Father Knickerbocker who came hither to admonish his spendthrift descendant, Cholly Knickerbocker. Of course, it was all a dream of Cholly's and when, at the end, he awakened it was only to find his best girl, her sedate aunt and very many others by allusions to what they had done in the dream. Father Knickerbocker held a generally good time while the hallucination held the mind of his decadent relative. The old patriarch was introduced to Miss Manhattan, who kicked his hat; to all sorts of confidence men; to the fatal cable car, the flying motor-carriage, the frantic bicycle, a masquerade ball, and much else.

Mr. Hobart has handled his not unfamiliar subject with commendable skill, and has contrived to ring a few new changes in the by-now-means novel idea of a re-incarnated ancestor. His dialogue is distinctly of the day, the episodes are devised with nicety, and the action never falters for an instant. The music, bearing an interpolated rousing march air, "The Squadron on Parade," by J. Ben Michels, is for the most part lacking in character and in facility. There were some diverting novelties in the production, among them a truly able brass band composed of women, a realistic reproduction of a Broadway cable car rounding "Dead Man's Curve," and a genuine horseless carriage. John Keefe, the Powers Brothers, and Miss Sarony introduced their ever-enjoyable specialties, and William Cameron and George Hawley offered an amusing acrobatic dance.

Reuben Fax made up as the typical Father Knickerbocker of the comic paper artists, and played the part with a keen appreciation of its extravagant humor. William Cameron gave a life-like impersonation of the effluent young rouser, and Mamie Gilroy was comely and chic as Miss Manhattan. Budd Ross furnished a tramp sketch *a la* Walter Jones, and the rest of the company was in the main capable.

The costumes were attractive and diversified, and the scenery depicted many familiar spots about the metropolis with admirable accuracy, although there was in this department as well as in several other features a most obvious thrusting forward of advertisements for certain local tradesmen.

American.—The New Dominion.

Character study in four acts by Clay Clement. Produced March 25.

Baron Franz Victor von Hohenstauffen	Mr. Clement
Edgar Norman Randolph	Jeffrey D. Williams
Marshall Bower	William Russell
Norwood Lefebvre Randolph	George Barry
J. Charles McVick	Carlson Macy
Mrs. Josephine Delaney	Ketra Kenway
Flora May Randolph	Rolland Baldwin
Martha Boland	Amelia Gardner
Mrs. Harriet Randolph	Little Allen

The New Dominion, presented for the first time in New York last evening, was originally produced in California about three years ago. It is properly classified by the author, Clay Clement, as a character study, as there is only a mere thread of plot running through the play.

The interest is centered in Baron Hohenstauffen, a German nobleman, who is making botanical researches among the hills of old Virginia. The Baron is about to start for home when an introduction to Flora Randolph induces him to change his mind. He remains all summer to make love to Flora, and incidentally proves the family's benefactor by paying off secretly a mortgage on the Randolph estate held by Marshall Bower, who threatened to foreclose unless Flora consented to marry him.

As Bower would naturally not have accepted the amount due him from a rival suitor for the hand of Flora, the Baron compels him to agree to a settlement through a young lawyer, a friend of the Randolphs. After a visit to Germany the Baron returns to Virginia on Christmas eve and gathers for his bride the girl who, in his opinion, is the fairest flower in all Virginia.

The play owes its principal success to Mr. Clement's clever impersonation of Baron Hohenstauffen. His acting in this role stamps him as one of the best character delineators on the American stage. He was equally good in the comic and serious phases of the part.

William Russell proved effective in the disagreeable character of Marshall Bower, and the supporting company were fairly good throughout.

Murray Hill.—A Divorce Cure.

Comedy in three acts, adapted by Harry St. Maur from the French of Victoria Sardou. Produced March 25.

Mr. Clam	Raymond Cope
Vicomte Comore de Millemort	Harry Berard
Grover Purley	J. P. Cope
William Briggs	Alfred Trehan
George	James A. Kiernan
James	Herbert Denton
Budd	Charles Hartley
Jackson	A. Drew Leigh
Sam Watson	Frank Walsh
Mrs. Marion Dubois	Elizabeth Roselle
Mrs. Sarnley	Mary Basil Tracy
Mary	Channex Olney
Diana Clam	Emily Bancker

After a very long absence, during which she has won hosts of friends throughout the West and the South, Emily Bancker returned last evening to New York. A large audience assembled at the Murray Hill Theatre to greet her as a star, and to pass judgment upon *A Divorce Cure*, a comedy new to the metropolis, adapted by Harry St. Maur from the French of Victoria Sardou.

The story of the play concerns a middle-aged cosmopolitan, Alexander Clam, who, pensioned by his fond of his pretty young bride, has settled down to the husband of a wedded life, and become engrossed in the writing of a novel, which makes such demand upon his time that he grows unconsciously neglectful of his wife. Mrs. Clam is a spirited young woman, rather gay of temperament, and, resenting her husband's preoccupation, she seeks consolation in permitting the attentions of the Vicomte de Millemort, an impulsive fiddler, with whom she establishes a platonic attachment. Honor, at length, prompts the Vicomte to declare his intention to openly avow his affection for Mrs. Clam, in order that she may secure a divorce.

Clam awakens to the true state of affairs, and anticipates the avowal by surprising the young persons just as their first kiss hovers upon their lips. He tactfully appears to ignore the incident, and proposes to fall in with the scheme for a divorce, provided that he shall be convinced that his wife no longer cares for him. He suggests that the young couple shall enjoy each other's company for six months at the end of which, should they still adore one another, a divorce shall be secured. The scheme is approved. Then begins a battle royal for the heart of the young woman which results, of course, in complete victory for the superior generalship and true love of the husband.

Preceding *A Divorce Cure* was the curtain-raiser called *Comedy and Tragedy*. This little play tells the story of an actress who is enter-

taining her friends in her drawing room with her powers of mimicry. Her husband is fighting a duel in the garden; she sees him and believes that he is being killed. Her comic acting becomes real anguish. She begs her friends to go to her husband's rescue but they merely applaud her dramatic powers.

This and the drama that followed it gave Miss Bancker ample opportunity to prove her cleverness as an actress. She has a rich contralto voice which she uses with excellent effect, and she is graceful and handsome. Her strength lies in emotional roles. Her support is competent.

Harlem.—The Wrong Mr. Wright.

Farcical comedy in three acts by George H. Broadhurst. Produced March 25.

Seymour Sites	Roland Reed
Wayland Clingens	Sheridan Tupper
Frederick Bonds	Charles S. Albee
Captain Crosby	Holbrook Blinn
Lord Brassface	Charles Coste
David Clews	John H. Boney
Frank	Julian Reed
Henrietta Oliver	Isadore Bush
Julia Bond	Maudie Devico
Villa Bird	Althea Lee
Arabella Clingens	Mary Myers

Roland Reed and his clever company presented last evening at the Harlem Opera House, for the first time in New York, George H. Broadhurst's farcical comedy, *The Wrong Mr. Wright*. A large audience welcomed Mr. Reed and his companion players, and laughed heartily over the many humorous situations afforded by the amusing play.

The *Wrong Mr. Wright* is all about one Seymour Sites, an affluent San Francisco merchant, who is robbed by an employee. Sites institutes a hunt for the thief, assuming the name of Wright. The chase is taken up also by a female detective, Henrietta Oliver, and all hands meet at Old Point Comfort. The thief has seen fit to assume the name of Wright. Julia Bonds, niece to Sites, is at Old Point and her maid, mistaken for her, keeps up the deception, precipitating additional complications and carrying along a lively side-plot. The female detective ensures the impressionable heart of Sites whom she takes to be the robber. Sites, who had been notable for his pious nature, becomes very generous, lavishes money and gifts right and left, and this fact is regarded as conclusive evidence of his ill-gotten gains. The misunderstandings are soon set right, and the farce ends as farces should, in happiness and smiles.

Mr. Reed is admirably fitted in Seymour Sites and given a capital performance. Isadore Bush as the female detective did clever work and wore some stunning gowns. Charles Albee, Sheridan Tupper, Charles Coste, and the other members of the company did excellent work. The dialogue is bright, the situations laughably absurd and the performance is given with vim.

Grand.—Madame Sans-Gene.

An immense audience assembled last evening at the Grand Opera House to greet the return of Augustus Plou's company, headed by Kathryn Kidder, in the English version of Sardou's *Madame Sans-Gene*. The fact that the return occurred at Mr. Plou's own playhouse made the welcome all the more hearty and the applause more enthusiastic. The play and its production have lost none of the original charm in their extended travels, nor has Miss Kidder's striking impersonation of the unique Catherine Hubecher diminished a single jot in its effectiveness, if one excepts a somewhat overgenerous introduction of decidedly modern slang.

James Cooper appeared for the first time in New York as Napoleon, and his performance compared most favorably with that of his predecessor in the part, Augustus Cook. Robert T. Harris made an excellent De Neipperg; Harold Russell a capital Lefebvre, and Wallace Shaw a clever Fouché. Among others in the company are James P. Donal, Charles W. Stokes, Charles Plunkett, T. J. McGrane, Francesca Lincoln, Catherine Campbell, Adelaide Plunkett, Nell Christine Hill, and Ruth Oliver.

Star Theatre.—Hi Henry's Minstrels.

This week's offering at the Star is Hi Henry's Minstrel company which opened last night to an audience of more than the usual size and apparently greatly pleased. The company is large, including eight comedians, a number of dancers, several singers and some Hindoo jugglers. The best part of the entertainment is furnished by Mr. Henry himself, whose cornet playing was excellent and repeatedly encored. Another important contribution to the evening's amusement is Arthur Downing, whose songs and sketches caused much laughter. Charles Kenna was also very successful as a laughter-producer. The best singing came from the throat of Harry Leighton, whose solos are excellent and were received with great favor. On the whole the performance was one of the most satisfactory of its class, and Hi Henry is justified in feeling proud of the company which up to the present has never failed to please every audience it has appeared before.

Other Houses.

ACADEMY.—At Pines Ridge moved last evening from the American and opened to a large audience that fully appreciated this excellent play. *The Heart of Maryland* follows.

BIJOU.—May Irwin in *Courted into Court* is still playing to big business.

BROADWAY.—L'Arlesienne will soon be withdrawn, having won an artistic but not a popular success.

CASINO.—Lost, Strayed or Stolen continues to highly entertained audiences.

COLUMBUS.—On Broadway, with Muggie Cline as the energetic heroine, was received with much favor last evening.

DALY'S.—*The Wonder* and *The Gaiety* will alternate, by present announcement, until *The Tempest* is revived.

EMPIRE.—Under the Red Robe continues to make new records despite the Lenten season.

FIFTH AVENUE.—Mrs. Fluke and her unrivaled company in *Tess of the D'Urbervilles* attract crowded houses.

FOURTEENTH STREET.—Chauncey Olcott in *Sweet Innocence* has begun his tenth prosperous week.

GARDEN.—Olga Nethersole has renewed the success which she won last year as Carmen. On Thursday evening *Camille* will be revived.

GARRICK.—Never Again has proven one of the most magnetic forces of the period.

HOT'S.—Mr. Friend from India will give way next week to *A Black Sheep*. The *Man from Mexico* is underlined for April 19.

HERALD SQUARE.—*The Girl From Paris*, improving from week to week, is running on toward the two hundred mark.

IRVING PLACE.—Bockspionage (Gambols), a very amusing farce, was performed at the Irving Place Theatre last Thursday evening. The plot tells the story of a quack physician,

who makes a specialty of blood infusion, and tries an experiment on a mild provincial gentleman, who is transformed by the physician into a gay man-about-town. There is a young painter who wants to marry the daughter of this man, who, before giving his consent, demands of the lover an account of any entanglements he may have had. The painter has been a model young man, but the father refuses to believe him, so he concocts an imaginary intrigue with a young courtesan, who enters into the spirit of the thing with great gusto. This forms the basis of the play, and very many clever and amusing incidents result therefrom. Herr Senius and Fri. Ely Bender have amusing parts.

KNICKERBOCKER.—The Bostonians have found in *The Serenade* the light opera hit of the season.

LYCEUM.—The present is the last week of *The Mayflower*.

PEOPLE'S.—Edward Harrigan in *Old Laven-* der delighted last night a large audience of East-siders.

BROOKLYN THEATRES.

Montauk.—A Contented Woman.

This recent satire by Charles H. Hoyt, upon woman's desire to occupy the public gaze in things political, received its premier across the bridge last night, where it was given before a large and responsive audience. Mrs. Hoyt, who very charmingly depicts the contented woman, has not graced Brooklyn with her presence since, as Caroline Miskel, she so daintily played the part of the clergyman's daughter in *A Temperance Town* at the Park in 1894. The presentation in every particular was identical with its run in New York, and there is little question of a prosperous fortnight for it at the Montauk, where it will be followed on April 12 by *The Heart of Maryland*, which is booked for a return engagement of two weeks.

Columbia.—John Hare.

That delightful comedian who, when in Brooklyn last Spring, was seen at the Montauk, was welcomed here last evening by an audience of generous size. Caste, which save for an occasional rendition by amateur talent, has long been absent from the local boards, served to introduce Mr. Hare's fine conception of *Old Eccles*. His original role of Sam Gerridge, which was part of the famous distribution of characters in Robertson's comedy when done in London, and which included George Hone as Eccles, Montague as D'Alroy, and Ada Dyes as Esther, is now assumed by Gilbert Hare. The *Hobby Horse*, which is new to this locality, is announced for Tuesday and Friday. A Pair of Spectacles, so much admired at the Montauk last season, is billed for Thursday night and Saturday afternoon, and will be preceded by the comedietta, *When George IV. was King*. At Pines Ridge, with Burr McIntosh and Mrs. Rankin, is next week's underlined.

Gaiety.—The Star Gazer.

A good vaudeville entertainment is provided at the Gaiety this week, where the Otts are winning favor in *The Star Gazer*. They were greeted by two good sized houses on Monday. Joe Ott is the principal comedian, and his dry and ready humor, in addition to his usual characteristic make-up, create a laugh upon each appearance. Brother Phil is a very agile young man, and proves himself a better exponent of the terpsichorean art than an actor. Mattie Lochette has captivating ways, while the Ex-color Clipper Quartette is a feature which merits the hearty applause it received. *Finnigan's Courtship*, with Murray and Mack as the principal comedians, will furnish the entertainment next week.

Amphion.—When London Sleeps.

To-night will witness the first presentation in Williamsburg of Charles Darrell's sensational melodrama, *When London Sleeps*. The play is one of the most thrilling of its kind; hairbreadth escapes of hero and heroine follow one upon the other in most startling situation. The same effects which were a feature of the original New York production will be seen here. Leander Blanden will play the leading role and Ella Baker will impersonate the heroine. The bells of Shandon is again the underline, having been shifted from its original date to the coming week.

Park.—McCarthy's Mishaps.

In consequence of an unlooked for vacancy among dates supposed to be filled, the above play was hurriedly selected as a stop-gap. Barney Ferguson appears in his old part and his two children, Dick and Dollie, are seen in specialties. Other turns are rendered by Mlle. Gauthier, the Chappelle Sisters, Douglas Atherton, Gertrude Fort and George S. Setta, Pudd'n-head Wilson is due here for April 5.

The house was filled to see the Graham Earle company. There was much to praise in the production chosen as an opening bill, *The Inside Track*. The audience was immensely pleased with the work of the entire company.—*Topeka Daily Capital*.

BOYERSFORD, PA.

BOYERSFORD OPERA HOUSE

Opened Jan. 1, 1897.

DOING A THRIVING BUSINESS.

Still a few more open dates for which I would like to book good companies—vaudeville, comedy and minstrel—also looking for 1897-98. All dates protected.

CHAS. H. DEWILCK, Prop. & Mgr.

NEW YORK ARTISTIC.

Operatic and Dramatic Ass'n

Managing Director, Mr. Fred Clifton, 37 West 43d St. Aspirants trained for all branches of the stage. Enclose stamped directed envelope for prospectus. Large hall to let for rehearsals to first-class companies only.

CHARACTER READ BY HANDWRITING.—Send specimen of your handwriting (at least ten lines), and we will read your character. Enclose 50 cts. with stamped add. envelope, to THE PENNY CO., P. O. box 24, Madison sq. branch, N. Y.

WANTED.

By a young man, position in first-class theatre at once, or would arrange for coming season. Cash bond to amount, if desired. Brooklyn preferred. Address BOND, Mirror.

COMEDIANS! PERFORMERS! "A word in season is rhyme with reason." REMEMBER that the Aurora Budget is the greatest book of monologues, songs, etc., ever published for professionals. Price \$1.00. Address: AURORA BUDGET, Box 61, Aurora, Ill.

FOR RENT.—Elmwood Opera House. Seats 1,000. Population of town, 12,000. Suburban towns, 25,000. Good stage. Ten sets of scenery. Will rent to right party for three, five or ten years. Best of reasons for renting. A good show town. House recently remodelled. References given if required. Address WM. H. THOMSON, Proprietor, South Frankfort, Mass.

THE CUMMINGS . . . STOCK COMPANY

... NOW PLAYING AT ...
MACAULEY'S THEATRE, LOUISVILLE, KY.
THE GREATEST SUCCESS EVER ACHIEVED BY ANY
STOCK COMPANY.
AN UNPRECEDENTED RECORD.

Sept. 21 -- Opened "THE BIJOU," which had been closed for over two years.

Jan. 18 -- Removed to the MASONIC TEMPLE THEATRE, which had also been dark for quite a period.

HUNDREDS TURNED AWAY AT EVERY PERFORMANCE, WHICH NECESSITATED A LARGER THEATRE.

March 22 -- Opened at "MACAULEY'S," THE BEST THEATRE IN LOUISVILLE, PRICES ADVANCED, where we are now playing to the CAPACITY of the HOUSE at every performance, the elite of the city.

Our Repertory:

Lady Windermere's Fan, Charity Ball, Men and Women, Lost Paradise, Esmeralda, Captain Swift, May Blossom, All the Comforts of Home, Young Mrs. Winthrop, Hazel Kirke, and many others, consisting chiefly of "Daly," "Frohman" and "Palmer" New York successes, which we produce on a scale of excellence never before attempted by any stock co.

WANTED - - - OPEN TIME

In one of the larger cities, FIRST-CLASS THEATRE ONLY, for an extended Summer season. Address at once
RALPH E. CUMMINGS, Director. **ROBERT CUMMINGS,** Manager,
Productions Only. Macauley's Theatre, Louisville, Ky.

THE LATEST AND GREATEST OF ITS CLASS

Hi. HENRY'S MINSTRELS ON BROADWAY

OPENING PERFORMANCE FOLLOWED BY IMMEDIATE ENGAGEMENT IN FOUR LEADING NEW YORK THEATRES;
AND IN BOSTON AND PHILADELPHIA.

GRAND Opera House

Wanted for MONTH of MAY
FIRST-CLASS OPERA CO.

With Repertoire. Address HUDSON & JUDAH,
KANSAS CITY, MO.

Mervyn Dallas

Lyceum Prisoner of Zenda Co.

At Liberty

Close of Season in May.

Address En route, or
Lyceum Theatre, New York

WANTED

ELIGIBLE THEATRE

For First-Class Summer Stock.

Miss Olive Oliver please wire address.

WANTED! Well-known clever comedienne to join well-known actor in "Mr. Brown, the Model," the cleverest skit of the times. BROWN, Mirror.

AN OPEN LETTER TO JOHN MISHLER

New York, March 25, 1897.
Mr. John D. Mishler, Reading, Pa.
Dear Sir:—In our conversation together at Allentown, regarding Rice's "Evangeline" Co. you stated if I would get Mr. George W. Wadleigh to turn all contracts in Wilkes-Barre, Scranton, Pottsville and Harrisburg over to you that you would take the company to Philadelphia. You told me several times during the performance that night that you would take the company sure. You further told me that you wanted to see Mr. George W. Wadleigh, manager of company, after the performance and talk the matter over with him. I asked you to send a telegram to Mr. Gilmore for the company, which you promised to do, and instead of sending it your Mr. Worman took the boy one side and told him not to send the telegram. You knew full well all the time that our date in Philadelphia was canceled through your advice to Mr. Gilmore. You told me that the towns of Wilkes-Barre and Scranton were all killed and that we were sure of big business there, when you knew all the time and stated to members of the company that you had canceled the dates one week before. I cannot understand your action of Saturday night last in disbanding this company; neither can I understand why you should term me a "stinker." I send this to you for an explanation, feeling that it is due me, as I have always held good positions in the profession, and I wish you would kindly send me an explanation, and oblige, yours truly, E. WILKES McCLAVE, Business Manager, "Evangeline" Co.

WANTED dates for first-class stock company. Summer season, beginning June. Thoroughly reliable manager. Address RELIABLE, Mirror.

BLACK PATTI'S FIFTY TROUBADOURS

The Greatest Colored Show on Earth

WANTED

A First-Class Attraction

FOR THE WEEK OF

APRIL 12.

ADDRESS

FRANK KIHHLHOLZ,
Grand Opera House, BROOKLYN, N. Y.

GUY LINDSLEY

LEADING MAN WITH LOUIS JAMES CO.

SEASONS 1896-6, AND 1896-7.

Address MIRROR.

BARGAIN SALE—Monte Cristo scenery and upholstery; complete set used by Horace Lewis. Address CHAS. ALBEE, 30 West Houston St., New York City.

GRIFFITH MORGAN, Artist. Scenic Studio, Amphion Theatre. Address 128a Madison Street, Brooklyn, N. Y.

VAUDEVILLE STAGE

A NEW VAUDEVILLE STAR.



MAURICE BARRYMORE.

During the past two seasons a number of well-known legitimate stars have gone into vaudeville. Surprise has succeeded surprise until people have begun to wonder where it will end. The latest prominent legitimate actor to succumb to the temptations of the continuous managers is Maurice Barrymore, whose picture accompanies this article.

Mr. Barrymore is well known and popular throughout the United States and has been prominently identified with the legitimate drama for many years. He was leading man with Modjeska for several seasons and has also appeared in the same capacity with other stars. He has also starred, though the plays which were written for him did not prove successful. His last venture of this kind was in Roaring Dick and Co., under the management of William A. Brady.

Mr. Barrymore's greatest successes were made in Captain Swift and in the original production of The Heart of Maryland, which ran all of last season at the Herald Square Theatre in this city.

Mr. Barrymore is making his first appearance in vaudeville at Keith's Union Square Theatre in this city this week. The one-act play he appears in is called A Man of the World. It was written especially for Mr. Barrymore by Augustus Thomas.

Mr. Barrymore appeared in it a couple of seasons ago at Hoyt's Theatre.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Maurice Barrymore makes his debut in vaudeville, supported by his own company in Augustus Thomas's one-act play, A Man of the World. The Russell Brothers present their servant girl sketch, and the Abbott Sisters continue their successful engagement. The others are William J. Romaine and Bertie Robinson in a new sketch, After the Masked Ball; Alburus and Bertram, club jugglers; the two Boston, English eccentrics; Mary Norman, who makes her Eastern debut in character impersonations; the Savans, equibristle; Louise Hamilton, soubrette; the Morello and their dog; George Graham, monologist; Marie Mather and Anita Chas, instrumentalists; the Eolian Trio, Edward J. Boyle, the Marians, Fred St. Onge and others.

Pleasure Palace.

A big attraction has been secured for this week in addition to the regular bill. Frank Bush and his supporting company appear in the farce, Girl Wanted. Besides Mr. Bush, the company includes John and Harry Dillon, parody singers; Mason and Healy, the original one and a half; Oia Hayden, female baritone; Joseph Hayden and Queen Hetherington, comedy duo; the Darling Sisters, soubrettes, and others. Marie Dressler continues to present Tess of the Vaudeville, assisted by Messrs. Backus and Clifton. James Ballard, the bard, remains in his great act, and the Lumiere Cinematographe is shown with new pictures.

Tony Pastor's.

Era Kendall, the monologist, and Bonnie Thornton, the comedienne, are the stars of a bill which includes Johnson, Davenport, and Loretta, comic acrobats; Diana the dancer; the Six Rhythmic Sisters in The Wolf's Luck; The Harbuck, comedians; Billy Carter, banjo comedian; the Mirambo Trio, musical artists; Sheridan and Forrest, comedians; Lord and Rowe, black-face comedians; Abacco, the acrobatic tramp; the Loretta, acrobaticers, and Tony Pastor in songs.

Proctor's.

Auguste Van Blene, the 'cellist, is the star of the bill, which includes George Fuller Golden, story teller; McAvoy and May, comedy duo; John Tierney, comedian; Slade Murray, English comedian; Canfield and Carleton, sketch duo; Prince Flotow and Carrie Dunn, songs and dances; Blackson and Page, acrobatic comedians; Marsello and Millay, comic bar performers; the Brothers Kennard, comedy acrobats; the Allen, dancers; and new views on Lumiere's Cinematographe.

Hammerstein's Olympia.

Mr. Hammerstein's extravaganza, Great New York, continues the feature of the bill. The olio is furnished by O'Brien and Havel; Blinn and Blinn, musical comedians; the Eldridges, colored comedians; the Ocranl Troupe of pantomimists; Ara, Zebra, and Vora, acrobats; and George W. Monroe, who does his specialty besides playing the principal part in the burlesque.

Weber and Fields's Broadway Music Hall.

Under the Red Globe, with its star cast, continues the main attraction. The Lobsterscope, with new "Lobsters," which was put on last week for the first time, is continued. The olio includes Bobby Gaylor, Irish comedian; Caron and Herbert, comic acrobats; Lizzie B. Raymond, comedienne, and Forrest and King, eccentric gymnasts.

Koster and Bial's.

Gayest Manhattan, revised and improved, is the feature of the bill. The cast includes Henry

E. Dizay, Flo Irwin, Merril Osborne, R. A. Roberts, R. E. Graham and others of prominence. The olio includes the Meers Brothers, who have just returned from Europe, presenting an entirely new act, Saharet and her associates in their French quadrille; Arlotto, the strong woman; Professor Leonidas and his trained dogs and cats; the Sisters Hawthorne, singers and dancers; and Fannie Leslie, the English comedienne.

LAST WEEK'S BILLS.

KOSTER AND BIAL'S.—Gayest Manhattan, a vaudeville in three scenes, was produced March 22:

Delarte Flam	Henry E. Dizay
Auditorium Shortie	R. A. Roberts
Amateur Proth	Robert E. Graham
Adamantine Nerve	Frans B. Blair
Cholly Regal	Frederick Hill
Willy Flomeds	Harry Sommers
Wally Holdhands	June Stone
Totty Shortie	Flo Irwin
Daisy Patty Cake	Merril Osborne
Ophelia	Nettie Lyford
Marguerite	Katherine Lucile Poste
Nursemaid	Beatrice Goldie

Gayest Manhattan, or Around New York in Ninety Minutes, a vaudeville in three scenes, was first presented at Koster and Bial's last week. Some of the lyrics were written by Harry B. Smith, some of the music by Ludwig Englander, two of the songs were made by Matt Woodward, and the rest, especially the book, was the work of persons unnamed. The skit went to narrate the metropolitan adventures of Auditorium Shortie of Chicago and Ambeuser Froth of St. Loui, who squandered stage money first in Central Park, then at the Stock Exchange, and eventually at Koster and Bial's. A dramatic school instructor, his pupils, a press agent, and two well little children were introduced, all of whom, without reason or excuse, imposed upon one another, sang, danced, and talked. There was some pretty scenery, gorgeous costumes, and a sensational French quadrille by Milea, Saharet, Middleton, La Garete, and Dean.

The company included many clever performers whose abilities might have been expected to rescue almost any programme from dullness. Henry E. Dizay was the same as ever and brought forward his familiar specialties; R. A. Roberts and Robert E. Graham expended imitation greenbacks with naturalness; Flo Irwin sang several songs in her own sweet way, and Nettie Lyford was admirable as an amateur Ophelia. Merril Osborne scored the individual hit of the occasion by a dainty burlesque of a child of fashion, gowned in varying stunning costumes.

The rest of the company were energetic and effective, and there were introduced several ingenious mechanical contrivances.

The olio, which preceded Gayest Manhattan, was very enjoyable. The interest was centred in the reappearance of the Sisters Hawthorne, those three pretty and talented American girls, who have been abroad for two years, making a conquest of Europe. The Hawthornes have improved wonderfully since they were last seen here, and they received the warmest kind of a welcome. Their first song was "The Daughter of Officer Porter," which was followed by two new ones especially written for them by Leslie Stuart, "Daughters of the Guard" and "The Willow Pattern Plate." Both songs were well received, especially the latter one, which is a quaint conceit cleverly acted and sung by the Misses Hawthorne. The numerous floral tributes handed over the footlights showed that they have not been forgotten during their absence.

Mary Arnots, a strong woman, new to America, performed some amazing feats in the weight-lifting line, and showed her remarkable strength in many other ways. Professor Leonidas and his troupe of trained dogs and cats made a pronounced hit. The animals performed some tricks which are entirely new, and caused the spectators to reward them and their trainer with frequent applause. The cats and dogs appear to be on the most friendly terms, and there are no demonstrations of hostility between them. Professor Leonidas can count on the appreciation of the American public as long as he cares to exhibit his pets here.

Fannie Leslie, who was suffering from the effects of her sea voyage during her opening week, pulled herself together last week, and sang and acted with her old-time vivacity, winning the applause and encores to which she is accustomed.

PROCTOR'S.—An excellent bill was headed by Frederick Bryton and Grace Filkins in Augustus Thomas's one-act play, A Proper Impriety. A special setting was provided for the sketch, which was carefully acted and made a very pleasing impression. Miss Filkins wore a pretty new costume which was much admired by the ladies.

Peori Andrews, Queen of Mimicry, imitated Ada Rehan, Vesta Tilley, Maggie Cline, Harry Kernell, Yvette Guilbert and Chevalier. She was most successful in her Chevalier imitation, singing "My Old Dutch" in a way which brought down the house. Her imitation of Guilbert is also a gem in its way. Marie Halton made her debut here and presented the sketch in which she was first seen at Koster and Bial's. She sang several songs and her pickaninies danced till they were weary. Herbert Cawthorn, the Irish comedian, told some amusing gags and played with great energy on a concertina. Tim Cronin delivered his monologue in his own peculiar way and won a good many laughs. The Quigley Brothers, in their toll-gate sketch, were one of the best features of the bill. The laughter was continuous while they were on the stage. Smith and Fuller made a distinct hit with their musical act. Their solos on the bamboo bells and the miramba were loudly encored.

The cake-walking negroes, headed by Hodges and Launchmore, continued their successful run. Flalkowsky imitated animals and fireworks in a very natural manner, and played on his one-stringed fiddle in a manner that would do credit to Van Blene. Bennetto and Reto proved themselves agile contortionists. Emery and Marlow introduced an up-to-date comedy sketch. The Two Davenports sang well, and the Photie-Pinauds were seen to advantage in their funny pantomime. The Lumiere Cinematographe was continued.

WEBER AND FIELDS'S BROADWAY MUSIC HALL.—The "Lobsterscope," invented by Joseph Herbert, was shown for the first time last week. A black curtain was hung across the stage and the "pictures" were shown by living subjects, whose antics were illuminated from the gallery by a calcium, which did not shine in a steady glare, but in fits and starts, giving the peculiar vibrating effect of the moving picture machine. The "views" given included a dance and by the Beaumont Sisters, a boxing match and "the artist's dream," in which a frantic artist was seen brushing the chalk from a lithograph of May Irwin. As each "picture" neared the end of its showing a black cloth was thrown over the figures and the light was turned out, thus causing them to vanish as if by magic. The device is very amusing. When new views are added it will be quite a feature. Sam Bernard

stood at the side of the stage and explained the pictures after the manner of the Cinematographe lecturers. He made a number of funny bits.

Under the Red Globe was presented in its revised form. One of the innovations is a very funny game of poker played by Ross and Bernard. It kept the audience in great good humor. Bernard's scene in the second act, where he falls from the table, improves at every performance, and is very funny. The rest of the burlesque has been brightened up in every way and it is now a diverting performance, pleasing alike to the eye and ear.

The olio was very good. James F. Hoey rattled on in his amusing way. Lizzie B. Raymond sang coon songs and others with great success. Forest and King did a good contortion dancing act, and Caron and Herbert were seen in their matchless act of acrobatic fun. Several new tricks have been added by these clever performers, who are always improving their act.

PLEASURE PALACE.—Marie Dressler appeared in what was described on the programme as a "satirical and farcical aspen," called Tess of the Vaudeville. It proved to be an amusing hodge-podge of songs, dances and dialogue, with a short travesty on the principal scenes of Tess of the D'Urbervilles at the end. Miss Dressler enacted the part of a servant girl in a boarding house, and Frederick Backus and Frederick Clifton were the boarders. Miss Dressler acted, sang and danced with great vim, and succeeded in getting everything possible out of her material. There are some very good gags in the sketch and they brought hearty laughs. The piece is credited to A. R. Phillips on the programme, which also contains the information that the music is by Clifton and the words by Backus. How they settle their differences on royalty day is a puzzle.

The Rogers Brothers made their first appearance at this house and scored a great success with their pathwork talk and with their new parodies. Clifford and Huth presented The Chapple's Call. Miss Huth is still unexcelled as a singer of negro songs, and she was repeatedly encored. Mr. Clifford's dancing was also well received.

Maude Raymond's songs proved very attractive to the majority of the spectators, who encored her frequently. Dixon, Bowers and Dixon, the three Rubes, did some very good acrobatic work. Fleisher and Carroll introduced their very funny Irish act, which is full of good points. Marsello and Millay were applauded for their funny wrestling act as well as for their work on the bars.

Ballard the Bard and his bag of poetry and cornets held forth as usual, and Lumiere's Cinematographe had some new views, one of which, taken in Fifty-ninth Street, proved interesting.

KEITH'S UNION SQUARE.—Era Kendall was heartily welcomed last week, and repeated the hit he made here on two previous visits. He has no peer as an entertainer on the vaudeville stage to-day. Witty remarks flow from him like water from a tap, and the half hour he takes up with his talk seems altogether too short.

The pretty Abbott Sisters were in fine voice, and sang "You're So Good, Daddy," and the other songs of their repertoire so well that encores were the order of the week. They wore the walt costumes in which they made their first success, and very picturesque and becoming they are.

Patrice, the petite comedienne, assisted by Alf Hampton, presented a pretty little one-act farce called A New Year's Dream. Mr. Hampton appeared as a New York bachelor, who arrives home at 12 o'clock on New Year's Eve, in a very unsteady state. He takes one more drink, and falls asleep in an armchair. The curtain in front of a large picture frame is drawn aside and Patrice, who represents a painting of the young man's great-grandmother, steps down and wakes him up. They then hold an animated conversation about the difference between the olden days and the present time, with little songs and dances interpolated. The play provided a pleasing half-hour's entertainment, and will no doubt enjoy a successful career in vaudeville. Alexander Heindl played excellently on the 'cello and responded to numerous encores.

Evelyn Britton, a very pretty young girl with a remarkably good baritone voice, charmed everyone by her exquisite rendition of "Grace O'Moore" and her other songs. She varied her programme occasionally by giving recitations, which pleased as well as her songs. The Marco Twins continued to make a hit with their very funny act. McCale and Daniels, who do a very funny Irish knockabout act, were well rewarded for their efforts in the laughter and applause which greeted their efforts. The Quaker City Quartette were liberally applauded for their songs which were well rendered.

Bryan Collins, a descriptive singer with a sweet and powerful baritone voice, made a distinct hit with his songs. He is equally good in comedy and pathos. The Chappelle Sisters were seen to great advantage in their dancing and singing act. Matthews and Harris and Mitchell and Love presented pleasing sketches. Polk and Kollian played well on banjos, Edward Estus did some difficult feats of equilibrium, and Muhlshark's Arabs went through their wild tumbling act with great success. Some new views, together with several interesting old ones, were shown on the biograph.

TONY PASTOR'S.—Last week was a gain one here. On Monday Tony Pastor celebrated the thirty-second anniversary of his entrance into management, and the celebration was kept up throughout the week by the large and enthusiastic audiences who manifested their delight at Mr. Pastor's continued success by giving him a royal reception and unlimited encores every evening.

Mr. and Mrs. Charles T. Ellis appeared in Mrs. Hogan's Music Teacher, during which Mr. Ellis's sweet tenor voice was heard in some good songs. "Please Mr. Santa Claus, Don't Forget Me" is still the feature of his repertoire, and it never fails to bring down the house. Mr. and Mrs. Harry Watson (as they are now billed) and Ed Edwards presented a familiar German sketch with good results. Bert Howard and Leona Bland as The Rube and The Kid kept the audience in constant laughter. Sketches full of good points were introduced by Shayne and Worden, Daly and Devere, The Red Birds and Weston and Beasley. Acrobatic feats of merit were performed by the Brothers Le Moyne, and Caswell and Arnold. Little Western was applauded for her spirited playing on various instruments. Louise Tathill Alston, Marie Beauregard, and Marguerite Daly sang songs in a way which met with emphatic approval, and Prof. Dave Burke's trained dogs pleased the children with their antics.

HAMMERSTEIN'S OLYMPIA.—Mrs. Radley Barton's Ball in Greater New York, words and music by Oscar Hammerstein, was produced here on Monday evening of last week. The ball figured only in the first act, and as it did not meet with favor, Mr. Hammerstein cut it out on Tuesday, and also dropped that portion of the name from his advertisements, and changed the name to In Great New York. A

special feature of the second act is a march made-up of police, letter carriers, firemen and street sweepers, which was reviewed by two men made up as Dewey and Strong. The march was repeated at each performance, as it made a hit. Specialties were also introduced in this act by O'Brien and Havel and the Eldridges, two colored performers, who are new to New York. O'Brien had his dialect changed into Dutch for the time being, and accomplished his feats in spite of the handicap of a very wide pair of white duck pants. The Eldridges made a fairly good impression.

The third act showed the apartments of the Princess Shemay, and here the new invention of Mr. Hammerstein was shown. It is called the flower fountain. By means of a fan under the stage, thousands of paper flowers are blown into the air and fall in a shower on the dancers as they whirl about. It is a very pretty effect. The costumes worn by the four sleeping beauties in this scene are very startling, but not at all pretty, and the performers should be supplied with more becoming clothes. One of the features of the piece was the sending of an immense bottle from one of the boxes over to the stage. Mile. Flora, the wire-walker, emerged from the bottle, carrying a big bottle of wine. As she balanced herself on a wire stretched across the stage she spilled wine into the glasses of the performers on the stage. At another time Dorothy Usher, who was sitting in a stage box, commented on the performance, and was invited by the performers to come up and do better. She climbed on the stage and sang "Deadly-Edle-Um Dum Dee" with considerable vivacity.

George W. Monroe and his wonderful brogue permeated the piece. The front row was filled with made-up bald heads, who made remarks as the play progressed and joined in the final dance. On the first night Mr. Hammerstein was called out, and he responded to the applause by appearing in his shirt sleeves, showing that he had been working very hard.

A short and pleasing specialty performance was given before the burlesque by Auguste Van Blene, the 'cellist; Woodward's trained seals, and the Avolon, xylophone experts.

A LETTER FROM TOM BROWN.

Tom Brown, the American whistler, who is touring Europe, has written several interesting letters to THE MIRROR. The following, which came last week, contains news of several American performers and others who are well known here:

HANSA THEATRE, HAMBURG, Germany.

March 9, 1897.

DEAR MIRROR.—We are still on earth and making in "Deutsches Geld."

We opened at above theatre March 1 for a month's engagement. It is one of the finest halls in Germany, and business is immense. There are a number of familiar names on the programme, including Brothers Meers, the wire performers, who are making a great success with their new device called the "endless wire" with a bicycle attachment. They close here on March 15, sailing immediately for New York, where they open at Koster and Bial's on the 20th for a two months' stay. Eva Bertoldi opened March 1, and is a big hit. This is her debut in Deutschland. Severus St. After the well-known juggler, is also a big attraction while my wife and self have also done nicely. Morris Cronin and Musical Dale played here several weeks ago. Since I last wrote you we have filled engagements at Strassburg, Prague, and Leipzig, and last month we spent in Berlin, where we had considerable private work. We enjoyed visiting the different amusement resorts, including the Wiltbergten, Apollo Theatre, also Circus Riaz and Circus Beach. At the latter place I saw the greatest spectacular and realistic effects that it has been my good fortune to witness anywhere, in a pantomime ballet called Siberia. A gigantic stage is lowered from the dome and fits over the circus ring. A whole "bunch" of novel and startling effects follow each other in rapid succession to "beat the band," so to speak. The place is jammed tightly. Among the performers at Wiltbergten are the Brazz Brothers, formerly of Weber and Fields's forces, S. d. Black, the trick bicyclist, Jules Keller, Tony Wilson, and Master Charles Meelian, a boy soprano from St. George's Church, New York. Crado Brothers (also Yanks) are at Reichshallen with a novel breakaway ladder act. After visits to Cologne and Brussels we return to London June 1 for a two months' engagement after which we come back to the continent for a lengthy stay. With best regards to THE MIRROR and my "good" friends, I am as ever,

"Yours"whistlingly,"

TOM BROWN.

ON CRITICISM.

In last week's review of the bills of the week before the vaudeville editor took the liberty of criticizing the work of a few performers rather sharply. Every one of the persons affected by his remarks either wrote or called at the office to explain the reason why his or her work was not up to its usual standard.

It is very strange that no matter how lavish a critic may be in his praise of a performer, the latter never thinks of calling or writing to say that he really did not deserve it or that he is glad the critic was pleased. Praise is only due. The moment the critic sharpens his pencil and points out a few of their defects they boil and fume and fret and denounce the poor scribe as a "robber" or a "knocker" or something equally dreadful.

There is no good reason why vaudeville performers should not be as fit subjects for criticism as actors of the legitimate school. They ought to take their criticisms kindly and try to find out whether the defects pointed out really exist, and if they do, do their best to remedy them. In this way their performances would be greatly improved, and not only the actors but the public would gain by it, and the critic's task would be made easier.

THE MIRROR aims to be just and accurate in its criticisms of vaudeville performers, and that this idea meets with the approval of the vast majority of those interested is proven by the fact that it is now read with eager interest by every prominent vaudeville performer and manager in the country.

BONNIE THORNTON'S LUCKY ESCAPE.

As Bonnie Thornton was admiring the display in the show windows of a clothing store on the corner of Broadway and Thirty-first Street on last Tuesday afternoon, a green horse attached to a hansom became frightened at a passing car and came plunging toward the spot where "the little mascot" was standing. John W. Cavanaugh, with whom she was chatting, saw her danger, and dragged her away with a sudden jerk, just as the frightened animal jumped through the plate-glass window. A large piece of the splintered glass fell on the singer's hand, cutting an ugly gash, but aside from the shock she sustained no other injury.

SIGNOR PERUGINI RESPONDS.

"I wish to say a few words in answer to a letter that appeared in THE MIRROR last week," said Signor Perugini to a MIRROR reporter yesterday.

"In the first place, Madame Cottrelly quite understood and seconded all the remarks made by me in my recent interview. In the second place, the 'three performances' mentioned was, of course, an error in printing in my interview, for, as the 'head-liner' of the theatres where I sang, I would not, of course, have been called upon to give more than two performances, and the pe-

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

MARIE DRESSLER AS TESS OF THE VAUDEVILLES

AT THE PLEASURE PALACE.--Indefinite.

AN OPERATIC DRAMATIC COLIC IN ONE SPASH.

Written by FREDERIC BACKUS.

The Burlesque Hit of the Season.

The New York Press Unanimous in Its Praise.

DULY COPYRIGHTED AND PROTECTED.

SKETCHES AND MUSIC WRITTEN TO ORDER.

Music by FREDERICK CLIFTON.

TESS OF THE VAUDEVILLES.....MARIE DRESSLER
ANGEL FOOD.....FREDERIC BACKUS
ALEC STOUTENBOTTLE.....FREDERICK CLIFTON

Address care New York Operatic and Dramatic Association, 27 West 42d Street.

cular terms accorded me were such that three appearances a day were out of the question. Added to that, I had a special condition that I was not to appear on Sundays, and this condition was departed from only when I went to Cincinnati, and that was one of the reasons why I determined to abandon the vaudeville stage.

"Of the two managers who offered me engagements—Messrs. Proctor and Hunt—I have nothing but the pleasantest recollections. The gist of my former interview covers all other remarks in the letter of Wood and Sheppard, and there is nothing whatever to retract. The reputation of Madame Cottrell and myself does not at this day require comment."

REVISED BURLESQUES.

Neither in Great New York, at Olympia, nor Gayest Manhattan, at Koster and Bial's, made a pronounced hit on their first productions. The managers, authors, and performers worked hard during the week, and, by cutting out, interpolating and revising, succeeded in making both pieces over, and by the end of the week they were very much improved. A whole act was cut out of Mr. Hammerstein's piece, and, as it stands now, it is a very pleasing entertainment. The clever people in Gayest Manhattan have worked like beavers, and the burlesque is becoming brighter with every repetition.

A SUCCESSFUL TEAM.

Eugene O'Rourke and Ada Dare have made a pronounced hit in their sketch. After the French Ball, written for them by McKee Rankin. They are now on the Keith circuit, and their time is booked solid for the rest of the season. The sketch in which they appear affords ample opportunity for the display of their talents and both stars appear in it to great advantage.

CLARA MORRIS IN VAUDEVILLE.

In last week's MIRROR mention was made of a prominent emotional star who might venture into vaudeville, if satisfactory terms could be arranged. Clara Morris was meant. It is said that she has a thirty-minute version of Camille, which she is willing to put on in the high-class vaudeville houses.

MR. LEVIN SAILS.

Leo L. Levin will sail for Europe to-morrow on the City of New York to open the London office of Grau and Levin. Robert Grau will attend to the American business of the firm in connection with his American agency.

RANSOME GOES ABROAD.

John W. Ransome, the comedian, sailed for Europe on Saturday last by the Campania. He has secured the sole right to sing Rudolph Aronson's new song, "Meet Me, Honey Do!" in the London halls.

VAUDEVILLE JOYINGS.

A telegram from Mr. Karsen, of Baltimore, announced that the new sketch presented by Pearl Byrnes and Kenneth Lee is delightful, and that the performers made individual hits.

Jessie Boney appeared at Jerome H. Eddy's benefit at the Fourteenth Street Theatre on March 28, and made a pronounced hit with her violin solos.

Williams and Walker will come to Keith's Union Square on April 5 for a run.

Joseph Wheelock made a hit at Pike's in Cincinnati last week, making his vaudeville debut.

Louisa Lewis played a return engagement at the Howard, Boston, last week. She was featured in all the advertisements.

Frey and Fields have just finished a return engagement at the Howard, Boston. They open their fifth engagement at Tony Pastor's on April 4.

William J. Romaine and Bertie Robinson, who are at Keith's this week, are recent recruits from the legitimate.

Eva Kendall is in great demand. He was at Keith's last week, and this week he is at Foster's, just across the street.

Spaulding and Bartram made a hit in their clever comedy sketch at Smith's Opera House, Grand Rapids, Mich., last week.

Patrice will have the sketch, A New Year's Dream, which she presented last week at Keith's Union Square, elaborated into a three-act comedy. It will be produced next season.

Flora Leonard, the who-walker, who is appearing in Great New York at Hammerstein's Olympia, fell from the wire one night last week, alighting on her face. She escaped with a few bruises and a bad shaking up, and appeared as usual the following night.

Oscar Eagle and Esther Lyons are presenting their one-act play, A Brilliant Idea, by Maribel Seymour, at Pike's in Cincinnati this week.

Alexander Tachan, the male soprano, who made a hit during a long engagement at Koster and Bial's, will soon begin a tour of the Keith circuit, making his continuous performance debut.

Albert Bial, who has been quite ill for some time past, is rapidly recovering and will probably be able to sail for Europe late in the Spring. John Koster, son of Mr. Bial's late partner, has been a very busy man since Mr. Bial was taken ill.

Nicholas Doherty, the janitor of Tony Pastor's Theatre, found a man in the box office early one morning last week. He held him until a policeman came and arrested him. It was found that he had broken open the money drawer, in which he found only an empty pocketbook. The money, of course was in the safe.

Owing to a slight misunderstanding with the Gerry Society, the debut of Ivan Grob, the Russian boy pianist, has been postponed for two weeks. The difficulty was amicably settled last week and Mr. Gerry has given his permission for the lad's appearance.

Alvida, the juggler and crayon artist, has been called home to Galesburg, Ill., on account of the serious illness of his mother.

Charles Horwitz, of Horwitz and Bowers, has recovered from his recent illness.

Hodges and Launchmere received a cablegram from Ted Marks, last week, asking them if they could open at the Alhambra, London, on April 19, and requesting an answer by cable. They did not cable, but wrote, saying that it would be impossible, owing to their contracts here. Two days later they received another cable from Marks saying, "You open April 19, Alhambra."

bra." They will not be able to go on so soon, however, but will sail later in the Spring.

Papina has just finished a successful two weeks engagement in Pittsburgh. She is now in Milwaukee, and will go from there to Boston, after which she expects to sail for Europe.

After closing at Koster and Bial's on Saturday evening, March 20, Florence Birdley went up to the New York Athletic Club, where she presented her specialty with the greatest success. She was applauded vociferously and had to respond to five encores.

William J. Holpin, manager of Papina, was \$1,200 on the night which recently took place at Carson City.

Adams and Taylor produced their new sketch, After the Election, at the Wonderland, Wilmington, Del., last week with success. They will be seen in it at Tony Pastor's on April 22.

A. G. Delamater writes that he has added Six Human Ben Ali's Truism of Arabia to his extravaganza company, which is producing a new burlesque called in Greater New York. They enjoyed a big week at the Unique Theatre in Brooklyn last week, and are now in Massachusetts.

"Dot's Me," Hampton and Silberberg's new song, is being sung with great success in Miss Manhattan at Wallack's by Mamie Gilroy.

M. Witmark and Sons have purchased the music publishing business of Nottis and Co., and have secured among others the successful song, "My Girl is a Winner."

Miss Columbia, an operatic review, was produced for the first time on Saturday evening last, at Harlem Opera House Hall, Harlem, by a company of amateurs.

The Sisters Hawthorne, who are seen at Koster and Bial's, are featuring Rosalie and Schiller's "The Wives' Song," "The Daughter of Officer Parier," and are also singing "Sunday Night in Lover's Lane," by Ford and Bratton, and "Clash de Golden Fence," by Mattie Starr and M. D. Mann.

Evelyn Britton's singing proved so pleasing to the patrons of Keith's last week that Mr. Fynes has engaged her for a return date in June.

Billy Arlington, once a well-known minstrel, who has been living in retirement in this city for several years, will soon return to the stage. He will appear in vaudeville.

At the New Jersey Club "stag" on March 20, the programme was provided by Charles H. Gorman, Alpha Branch, Addie Gilbert, Dan Ryan, John Stewart, the French Sisters, Sadie Hart, Murphy and Gilbert, James T. Brady, Taggart and Stewart, and M. J. Quinn.

The Holstrom Trio, Dolly, Lettie, and Wally, Englin change and novelty artists, are special added features with the Keith Keweenaw Greater New York's on at the Star Theatre, Cleveland, O., this week.

The New York Stars will close at Buffalo on April 2.

The Keith Keweenaw Greater New York's company sailed in Cleveland, O., last week and will Saturday night, when they opened at Alhambra, O.

Willard Mack played a return engagement at Gilmore Opera House, Springfield, Mass., week of March 18, and met with great success. He had to cancel the week of March 20 on account of illness, and is at his home, Manhattan, N. Y.

Dan Lane will sail from Europe next Saturday on the St. Paul, and will open at Olympia April 12.

Louis M. Grant, well known as a singer, whistler, and until recently associated with Canary and Lederman's Casino productions, will sail for London on Wednesday, where he has contracted to appear in the leading music halls. Mr. Grant has also engagements in Paris, Berlin, and other European cities.

The Rays opened a six weeks' engagement at the Olympia, San Francisco, March 25, receiving the largest salary ever paid by the management of this theatre, it being their farewell appearance in vaudeville.

Edgar Seligson, author and manager of their forthcoming production of A Hot Old Time, has awarded the printing and lithographing contract to the H. C. Miner Company and many novel advertising surprises are promised.

VAUDEVILLE CORRESPONDENCE.

PHILADELPHIA, PA.—Manager William J. Gilmore has turned over the Auditorium for last week and also this week to the legitimate. At Gay Cony Island, with Matthews and Belger, closing their season here March 20. Weber and Fields' Own Co. was booked here for this week, and only after urgent appeals was the engagement canceled. Peter F. Delley got in their place with A Good Thing, attracting our best people and excellent prospects for week. Delley closes here April 2.

Another splendid programme at the Bijou Theatre. Pretty and charming Lillian Burkhart, assisted by Forest Flood, in their dainty comedietta, Drooping a Hint, a great feature, thoroughly appreciated by the large audience, and truly worthy of the warm recognition accorded their artistic efforts. McIntyre and Heath, in their original sketch, In Camp; Lillie Western the instrumentalist; Tachan in a novel singing act; the Seymours, acrobatic tumblers; Smith and Champion in German comedy sketch; Three La Rues; Horwitz and Bowers; Tilly Ho Trio; Rosamunda, Emerson and Remondina, comedy act; Tom Mack; Melburn, Hal James, and The Carbons comedians; the week's comedians, Maurice Barrymore, Ross Caplan, and other stars of prominence from the legitimate stage will appear here during the Spring and Summer; the uniform large patronage throughout the entire year warrants the management in securing only the best attractions.

The attraction at the Arch Street Theatre in the Paris Gaiety Girls Entertainment on Monday, March 22, was Wood, West and Williams, Beatrice Kane and some pretty girls. Patronage only medium.

The Broadway under the new management of James H. Curtin is doing well. Charles Melville is now the resident business manager, and is looking after the business in a way that entitles him to great credit.

The Pay Pastor on with an amusing and lengthy programme the feature for week. The Judges, Eddie Cinnamon, Cornhill and Sweet, Harry La Marr, James J. Leary and Mollie Shanley, Lettie and Cordy, Marie De Rosset in excellent specialties, closing the show with Frank Dumont's laughable comedietta, A Night on the Royal Blue Line. Patronage large, and the entertainment deserves it.

The show that always makes a hit, viz., Rents-Santley Burlesque Co., holds the week at the Lyceum with the latest sensational burlesques, Sissy Dancer and Gay Life in New York. The specialties deserving mention are Tyrone and Evelyn, Corlie and Gordon, Elmore Sisters J. J. Sullivan, Lettie Elliott, Dawley and Waldron, Ellen Engstrom, and a large chorus of shapely and attractive girls, for which this organization is noted. Business large.

John Grover's Merry Burlesque Revue, after playing last week at the Broadway, have jumped up town to the Kensington, where they are offering a fine entertainment, attracting the usual business of the house, which relies on the immediate neighborhood for patronage, consequently large receipts are out of the question. S. F. PROCTOR, Sole Proprietor and Mgr.

JERSEY CITY, N. J.—Jerome's Mack Crook Burlesque Co. opened at the Sun Room 25th, and the house has been tested to its fullest capacity at two performances a day. A clean bill is presented by a number of good comedians, chit and vivacious comedians and

THE ROMANTIC ACTOR,

FREDERICK PAULDING

And his own supporting company, in a powerful, pathetic play in one act, entitled

A Modern Martyr

CAST OF CHARACTERS:

Arthur Wynn, a successful novelist.....Frederic M. Mayer
Young Mr. Tibbs, representing Shelburn & Co., publishers.....Addison Pitt
and
JOHN CECIL, a hunchback.....FREDERICK PAULDING

Time: The present. Scene: John Cecil's home.

The overture and incidental music composed expressly for this play by Mr. Ernst Bial.

Schiller Theatre, Chicago, Ill., April 5 and 12.

Sole Representative, - - MR. ERNST BIAL, 114 West 34th St., N. Y. City.

"The coming comedienne"—Hephurn John, Chicago Times.

"The most effective worker in the subterfuge line now in the public view."—St. Louis Post Dispatch.

LOUISE HAMILTON

assisted by

HERBERT CLARK.

In a distinct novelty scored an instantaneous hit at the Bijou, Philadelphia, last week. This week, Keith's Union Square, N. Y. "Papina's Sweet Little Kid" is sole property of Louise Hamilton. Managers wishing to book this season's novelty in vaudeville and one which will make good in any first-class house, address H. HERBERT K. CLARK, 310 West 36th St., N. Y. City.

THIS IS A "HIT THAT WILL"

"SHUT YOUR EYES"

Words by DEANOR E. DRAKE.

Music by H. O. WHEELER.

One of the prettiest comic ballads ever written and a worthy successor to "Little Alabama Coo." 10c. to professional reading card, programme or letterhead. Orchestration 10c. each extra. Special orchestration for particular voices to order.

In press—Louise's greatest comic song. "THEY DON'T CARE FOR ME." Same price.

BROKAW MUSIC PUB. CO., St. Joseph, Mo.

"While that will."

MR. AND MRS.

William Robyns

IN THE COUNSEL FOR THE DEFENCE.

Address care this office.

LEW DOCKSTADER

Permanent address, 28 W. 27th St., care Spaulding & Gray.

A H I T T

ADA DEAVES AS PRINCESS CAVIAR

In ZENDA'S KING.

At Chicago's Gaiety Theatre, CHICAGO, ILL.

HODGES AND LAUNCHMERE'S

BIG PRODUCTION, THE CAKE WALKERS' MASQUERADE,

Can be engaged after work of March 23. Address J. W. HODGES, 450 Sixth Avenue, New York City.

WANTED

Managers of leading Farce Comedies, Minstrel Companies, Burlesques, and Spectacular Companies introducing Specialties, that will play twice daily, in connection with high-class vaudeville, are invited to communicate, naming earliest open time. None but established successes need apply. Would also like to hear from first-class Vaudeville Companies. Now looking for next season also.

E. D. PRICE, Bus. Mgr.,

Pleasure Palace, 35th St. & 3d Ave., N. Y. (F. F. PROCTOR, Sole Proprietor and Mgr.)

THE UNDISCOVERED SUPREME "NOVELTY" INVENTORS DAN'L CRIMMINS and GORE ROSA

In their new colossal and ludicrously funny novelty, an titled MIXED AND TWISTED (copyrighted), surpassing our former success, "What Are the Wild Wares Boring?" and "Coming Through the Rye."

Managers Address—

Dan Cinnamon, 28 Lexington Ave., N. Y.

Neil—THE LITCHFIELDS—Stella

Vanhook Music and the Actors-Musicians AT LIBERTY after May 20. For ad., BIRMINGHAM, Mich.

PROFESSIONAL CARDS

MR. CLAY CLEMENT
in his charming Virginia love story,
THE NEW DOMINION.

PROCTORIC

100 PRINTED CARDS 50c
ALMOST EQUAL TO ENGRAVED

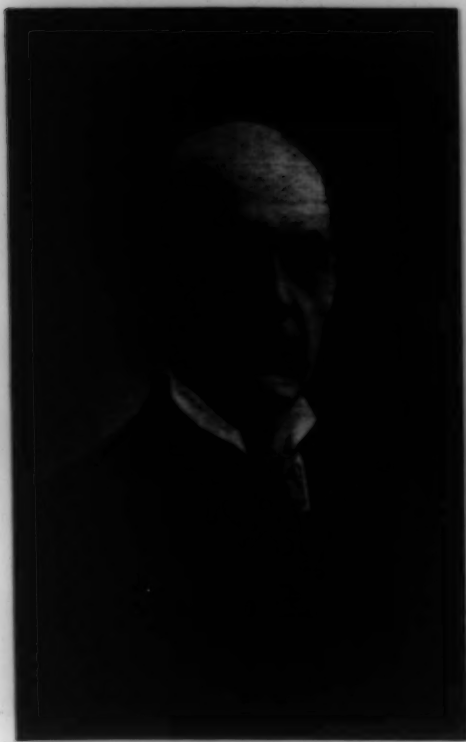
These cards are of the latest fashionable shapes and texture. Letter Heads, Showings and all small work for professional people in the best style and lowest prices. Refer by permission to **DRAMATIC MIRROR.**

50c Cards by mail on receipt of 25 two-cent stamps

COMPOSITE PRINTING COMPANY,
125 W. 40th St., N. Y. connects Mirror Office

Dennis Prince Charlie, Hollis Street Theatre, Boston

I WANT A PLAY for male star. Address, with particulars, **MALE STAR**, this office.



"OH, YOU WONDER!"

THE GREAT MAGICIAN KELLAR

DUDLEY McADOW, Mgr.

Permanent address, 1305 Locust Street, Philadelphia, Pa.

Mahler Bros., SIXTH AVE.
and 31st ST.

TWO SPECIALS IN HOSIERY

Ladies' Hermsdorf Black Lisle Thread Hose, }
Double Soles, High Spliced Heels - } 25 cents per pair,
\$1.25 per half dozen.
Ladies' Best Quality Pure Silk Hose, Double Soles, }
High Spliced Heels, - } \$1.39 per pair.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

BESSIE BONEHILL

ADDRESS THIS OFFICE.

SOSMAN AND LANDIS

Great Scene Painting Studio,
CHICAGO, ILLINOIS.
17 YEARS ESTABLISHED.

The largest and best in America. Erected by our
owners at a cost of \$50,000.
Complete with every modern facility. Many would-
be imitations, but no successful rivals. Over 4,000 places
of amusement now using our scenery.
A large staff of skilled Artists. Our specialty the
Drop Curtains and the stocking of New Theatres and
Halls with First-Class Scenery and Stage work.
You will do well to get our estimates and prices.
Correspondence invited. Address,

SOSMAN AND LANDIS,
225-227 So. Clinton St., Chicago, Ill.

WIGS TOUPÉES

Grease Paints and Face Powders

SATISFACTION GUARANTEED.

CHAS. L. LIETZ,

No. 39 West 56th Street, New York.

MR. BAILEY'S HAIR GROWER

is guaranteed to produce a THICK, SOFT AND
BEAUTIFUL head of LONG, FLOWING HAIR
in 9 to 12 WEEKS. A purely vegetable and pure
blood purifier. Endorsed by leading
physicians. Two or three packages will do it.
Price, 50 cents per package, or three for \$1.50
by mail prepaid. BAILEY SUPPLY CO.,
CINCINNATI, O.

WILFRID NORTH

Jonathan, in Tess of the D'Urbervilles.

MRS. FISKE'S COMPANY.

A HIT! WILLIAM BECHTEL

As IKE EISENSTEIN in AN AMERICAN BEAUTY.

Address Mirror.

DAMON LYON

BARITONE. With Augustin Daly's The Gelsa
Company, Seasons 1896-97.

NELLIE MASKELL

Samantha Logan's H. C. Mear
HUMAN HEARTS CO.

KATHERINE GREY AT LIBERTY.

FRED DE NOE

COMEDIAN AND PARODIST.

Big Hit with Murray and Mack.

AT LIBERTY SEASON 1897-98.

Address this office, or per route.

ADA BOSHELL

DIALECT AND
CHARACTER

6 Riverview Terrace, Morris Heights, N. Y.

EDWIN MEYER

AT LIBERTY. JUVENILES & COMEDY.

Lord Drelincourt in Jim the Penman Co.

Ended engagement Feb. 13, 1897.

Praise to due Mr. Meyer as Lord Drelincourt in Jim the
Penman - "The Evening Post," Louisville, Ky., Nov. 3, 1896.

Address 1407 Broadway, New York City.

EDWIN THANHOUSER

(LIGHT COMEDIAN.)

ENGAGED SIR RICHARD CURSITOR

Charles Frohman's Sewing the Wind Co.

Address care Mirror.

JOHN STURGEON

LEADING BUSINESS. AT LIBERTY.

Permanent Address, Kittinging, Pa.

FRANK DAVID

Leading Comedian { and } Stage Director

30 OPERAS

156 W. 35th On tour Hazeltown & TenBroeck.

MAYME TAYLOR

PRIMA DONNA or LEADS.

OPERA or COMEDY.

Address Mirror.

NINA MORRIS

WITH

ROBERT MANTELL

Address Mirror.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

DAVID BELASCO

Address Carnegie Hall, New York.

Helen Macbeth

Address Mirror.

GEORGIA CAINE

ROSE in LOST, STRAYED OR STOLEN.

MINER AND BROOKS.

Address Mirror.

LULU TABOR

AT LIBERTY '96-'97.

Address New Amsterdam Hotel, New York city.

Eugene Jepson

Most excellent was
Mr. Eugene Jepson as
the obese and choleric
sugar planter. His Je-
soph Johnson was not
merely a piece of funny
extravagance it was a
bit of well-thought-out,
character acting. - Rochester Democrat and Chronicle.
Chief-ent, consistent character acting. - Management of CHARLES FROHMAN.

MR. AND MRS.

(Ingenuo)

W. A. WHITECAR

AT LIBERTY.

With THOS. Q. SEABROOKE in
THE SPECULATOR.

LEANDER BLANDEN

(Leading) "WHEN LONDON SLEEPS."

Leander Blenden, as David Engelheart, an athlete, was the hero of the evening, and his part was made all
that the author of the play intended that it should be. David Engelheart won the respect and approbation of
all in the audience. - Boston Herald.
Leander Blenden made a handsome and manly hero and looked every inch the athlete. - Boston Transcript.

Mr. AND Mrs. Will M. Cressy

(BLANCHE DAYNE)

CY PRIME and RICKETY ANN in The Old Homestead

AT LIBERTY After May 30th. Address care Old Homestead Co.,
(E. A. McFarland, Mgr.) Or this Office.

ROSE EYTINGE

71 IRVING PLACE, NEW YORK CITY.

Will accept pupils or engagements for parlor readings. Actors or
Actresses coached.

THOMAS W. KEENE

Accompanied by and under the management of

CHARLES B. HANFORD.

THE PLAYS: Julius Caesar, Othello, Hamlet, Louis XI, Richelieu, Merchant of Venice, Richard III.
Address CHARLES B. HANFORD, 204 F St., N.W., WASHINGTON, D.

Gracie Cumings

Singing and Dancing Soubrette.

With Murray and Mack AT LIBERTY MAY 10. Address Mirror,
Four Seasons. or per route.

Joe Cawthorn

Principal Comedian with Corinne, Season 1896-97.

Conceded by Press, Public and Management, the greatest hit Ever Known as KILL VON KULL in
"Hendrik Hudson."

Katherine Rober

TOURING WITH HER OWN COMPANY.

SEASON 1896-'97 OPENED AUG. 10, 1896.

Address Mirror.

WILLIS GRANGER

ROMANTIC LEADING SOLE.
Engaged by Augustus Pito for COUNT DE NEIPPERG in Madame Sans Gêne. Season 1896-97.

E. L. WALTON

"ONE OF THE BEST CHARACTER ACTORS IN THE COUNTRY."

Permanent address, Astor's Pond.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

REUBEN FAX

SPECIALY ENGAGED
for Charles Knickerbocker, Sr., Miss Manhattan, Co., Wallack's, March 22d.

Address Mirror.

JOE With Ward and Vokes. CHAS. A.
KELLY AND MASON
Next Season in their own Comedy entitled WHO IS WHO

FOREST FLOOD

Season 1897-98 with Olga Netherland Company.
1897-With Lillian Burkhart Dickson, "Dropping a Hint"
Philadelphia, Pa., Bijou Theatre, Mar. 29-April 10

Address 215 West 4th Street, N. Y.

HARRY
CORSON

CLARKE

Permanent address, Baldwin Hotel, San Francisco.

ROBERT T. HAINES

COUNT DE NEIPPERG in MADAME SANS GENE.

Specially Engaged by Mr. Pilon for Remainder of this Season.

LAURA BURT

MADGE in IN OLD KENTUCKY.

INVITES OFFERS FOR NEXT SEASON after April 20.

Address MIRROR.

MACLYN ARBUCKLE

Past two Seasons Frawley Stock Co. "Senator," "Bro. John," etc.

AT LIBERTY after March for Summer and next Season's engagement.

FERNANDEZ AND HOFF

Musical Agents, Principal Artists and Chorus People Constantly Wanted

Mr. E. L. FERNANDEZ. Room 5, 1440 Broadway.

EDWIN W. HOFF.

AL H. WILSON

AT LIBERTY FOR NEXT SEASON.

Open for Eastern Dates. Have just finished ten weeks' season over Castle Circuit.

BRAND NEW SPECIALTY.

Address care this Office.

EVELYN GORDON

In Carmen, Lady Audley's Secret, and other standard plays.

Personal address 9119 Michigan Avenue, CHICAGO.

J. LIVINGSTON MORGAN

AT LIBERTY 1897-98.

STAGE DIRECTOR
for Dunham Thompson Eleven Years.Address
this Office.

WILLIAM COURTLEIGH

AT LIBERTY After March 27.

Address MARGARET MATHER'S COMPANY, Century Theatre, St. Louis, Mo.

HARRY DULL

Address MIRROR.

W. M. WOLFF

GENERAL DIRECTOR,

Castle Square Opera Co., in Philadelphia, Pa.

Address Grand Opera House, Philadelphia, Pa.

MAY VOKES

(TEDDIE)

THE ORIGINAL TILLY MY FRIEND FROM INDIA.

Smith and Rice Co.

Address De route.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

D. H. HARKINS

Address Mirror.

MABEL AMBER

Permanent address 21 West 4th Street, NEW YORK.

ISABELLE EVESSON

AT LIBERTY.

Address care this Office.

MITTIE

ATHERTON

PRIMA DONNA MEZZO-SOPRANO.

First MacDonald in "Rob Roy"—Whitney Opera Co., 1894-97.

SYLVIA M. BIDWELL

LEADS.

AT LIBERTY.

Address care Mirror.

MARIE BATES

Great Hit as Mrs. Murphy

CHIMMIE PADDEN 1897-98.

Address Mirror.

BONELLI

With MR. CLAY CLEMENT in "The New Dominion."

KATE WATSON

MAGGIE in A BOWERY GIRL, (Jack Lodge, Mgr.)

Her portrayal of Maggie Morrison, a tough girl, was good. She also sang and danced well, her specialty is the last act being particularly bright and pleasing.—Evening Item, Phila., Pa.

At Liberty April 17.

Address en route or care Mirror.

HARRY LILLFORD

Stephen Spettigue, in Charley's Aunt. 5th Consecutive Season.

MARIE CARLYLE COMEDIENNE

Will accept engagement with responsible Stock or Repertoire Company for Spring or Summer.

Address 55 West 42d Street, New York.

ANNE SUTHERLAND

LEADING BUSINESS.

Season 1897-98.

Georgia Cayvan Co.

ARNOLD DALY

JACK CASSIDY in JOHN BRADLEY'S MONEY.

WILLIAM BARRY'S NEW PLAY.

Queenie Vassar

AT LIBERTY

For Singing, Character or Ingenue Parts.

Address 230 West 48th Street.

LAURA

ALBERTA

DISENGAGED AFTER MAY 15. Summer engagement and season '97-'98.

Address care Grand Op. Ho., New Orleans, La., Mar. 21 to April 10.

JARBEAU

STARRING TOUR OPENS ABOUT SEPT. 1, 1897.

Address care KLAU & RELANGER.


AMELIA SUMMERVILLE

Whitney's Opera House Company.

Address Mirror.

PROFESSIONAL CARDS.
CHAS. E. BLANEY PRESENTS
HARRY CLAY BLANEY
 IN THAT BIG SUCCESS,
A BOY WANTED
 CLAY T. VANCE, Mgr.

Lizzie Melrose
COMEDIENNE
 3d Season
CHAS. E. BLANEY'S
Attractions
 BOWERY GIRL IN
A BAGGAGE CHECK
 Address per route.

3d Season.

 Presenting **SCENIC**
 Productions of Shakespeare.
 New Playings. Your Booked.
 Address communications J. H. JERKINS,
 "Telegraph" office, Baltimore.

CORSE PAYTON'S
BIG COMEDY COMPANY.
 RECOGNIZED TO BE THE BEST.
 IN REPERTOIRE
 POPULAR PRICES
 WEEK STANDS
 HIS OWN CAR
 LOADED WITH
 BEAUTIFUL
 SCENERY
 Corse Payton
 Prop.
 Address W. E. DENISON,
 As per route.

MAURICE FREEMAN
 WITH
ELECTRICIAN.
 En route.

ELIZABETH GARTH
 LEADING BUSINESS.
AT LIBERTY
 Agents, at 408 W. 2nd Street.

MR. GEOFFREY STEIN
 AS
AYOOS, the Afghan, in
The Cherry Pickers.

ADELAIDE CHERIE
 Invites Offers for New York En-
 gagement or Vicinity.
 Address, Mirror, or 17 West 6th St.

LEONORA BRADLEY
AT LIBERTY AFTER WEEK OF
MARCH 22d.
 Address Mirror.

VERNER CLARGES
 WITH
MR. AUGUSTUS PITOU
THE CHERRY PICKERS.
 188-9.

MISS CARR SHAW
 Prima Donna Soprano.
 SHAMUS O'BRIEN OPERA CO.
 Address Low's Exchange, 919 Broadway.

NITA ALLEN
 WITH
My Friend From India Co.
 Hoyt's Theatre, N. Y.

ELEANOR CAREY
 BUSY.
 Address Mirror.

PROFESSIONAL CARDS.
Knox G. Wilson
 GERMAN DIALECT COMEDIAN.
 CHAS. E. BLANEY'S
 BIG EXTRAVAGANZA
A BOY WANTED
 Address per route.

Alice Kauser
DRAMATISTS' AGENT.
 European & American Plays for Sale.
 Address 140 Broadway, New York.

HALLETT THOMPSON
 LEADING MAN with JAMES O'NEILL CO.

HENRY LEONE
 BARITONE. With KIDNEY.
 Address 60 S. 12th Avenue,
 Mount Vernon, N. Y.

Sidney R. Ellis
 MANAGER.
DARKEST RUSSIA.
BONNIE SCOTLAND.
 Address per Darkest Russia route in this paper.

FRANK SMITHSON
 Formerly of the Avenue and Lyric Theatres,
 London, England.
 Has just produced the enormously successful comedy
THE GIRL FROM PARIS
 Open to Produce First-class Plays, Comedies or Operas
 Address HERALD SQ. THEATRE, N. Y.

R. A. BARNET
 Address DRAMATIC MIRROR.

THERE IS ONLY ONE
SADIE CONNOLLY
 Singing, Character Irish Comedienne.
AT LIBERTY
 First-class managers please address to
 1445 SECOND AVENUE, N. Y.

BRIANT S. YOUNG
 AUTHOR-DRAMATIST.
 PLAYS: Stray Chips, Jack Steward, Little Rogue,
 AS YET NOW.
 Address LEHI, Utah.

MISS HELEN BANCROFT
 ENGAGED
 WILSON BARRETT CO.
 Address Lyric Theatre, London, Eng.

Edward Owings Towne
 PLAYWRIGHT
 AUTHOR OF "Other People's Money,"
 "In Old Madrid," "By Wits Outwitted."
 Address 1323 Unity Building,
 CHICAGO.

EDMUND LAWRENCE
 (EN ROUTE)
 E. H. SOTHERN COMPANY.
 Permanent Address:
 The Players, 16 Gramercy Park, N. Y.

RUSSELL WARDE
AT LIBERTY 1897-98.
 Permanent address, 1706 Lucas Place, St. Louis, Mo.

HARRISON J. WOLFE
 TITLE ROLE
JIM, THE PENMAN.
GRACE GOLDEN
 "ERINA," BRIAN BORU.
 WHITNEY OPERA CO.

ELOCUTION, ACTING, ETC.
The American Academy
 OF THE
Dramatic Arts
 (Lyceum School of Acting)
CARNEGIE LYCEUM,
 57th ST. and SEVENTH AVE.
 Thirtieth year commences in October.
 Full information sent on application.
FRANKLIN H. SARGENT President.
 Write for "Dramatic Studies."

EMPIRE THEATRE
DRAMATIC SCHOOL
 NEW YORK CITY.
 A practical Training School associated with Mr.
 Charles Frohman's Empire Theatre, from among the
 students of which will be selected recruits for his
 numerous dramatic organizations.
 For full particulars, address
 Adeline MacHope Wheeler, est.
 DIRECTRESS

ALFRED AYRES, 218 W. 15th St., N. Y.
 Instruction in ELOCUTION—all branches—and DRAMATIC ART. Author of "Acting and Action," a book for students of the actor's art. Price \$1.50. D. Appleton & Co., Publishers.
 These are certain chapters of the book that ought to be printed in tract form and put into the hands of every member of the dramatic profession.—Boston Evening Transcript.
 Those who would be intelligent thespians need just such a volume.—Elmira Telegram.
 A book that every student of dramatic art should have a copy of. A remarkable book.—N. Y. Herald.

LAWRENCE SCHOOL
 —OF—
ACTING
 106 WEST 42d STREET, NEW YORK.
EDWIN GORDON LAWRENCE, Director.
 Send for Circular.

Chicago
 SCHOOL OF
Acting
HART CONWAY, Director.
 Handel Hall, 40 E. Randolph St., Chicago, Ill.
Metropolitan Conservatory of Music
 Mrs. WALTER FLETCHER, President.
 Mrs. T. LEWELYN ADAMS, Director.
 Late of Trinity College, London.
 Teachers of the Organ, Piano and Vocal Culture.
 Italian method. Pupils coached for the stage and public performance guaranteed. Terms very reasonable. For particulars address or enquire of the president, Mrs. WALTER FLETCHER, 235 West 38th St., N. Y. City.

STAGE DANCING
 Trial Free. Positions procured. Specialty Solo and Ballroom dancing. Inventions, Seminars our Specialty.
 NOTICE TO MANAGERS: Balliots Arranged; Balliots Gilt. Published for Companies; also Solo.
 Call, select our clever people. Best references. Oldest school. Terms low. Two teachers. Circulars.
PROF. DARR, 1708 E-way, 86th St.

MME. BOSSI
 begs to announce her departure for Europe and wishes to bid her pupils farewell for a short time. While in Europe Madam Bossi will visit Paris, Milan, Vienna and Berlin, for the latest artistic novelties. The same will be taught on her return. Thanking you all for the past.
MADAM BOSSI.

MR. PARSON PRICE
 (Trainer—Pupil of Garcia.)
VOICE CULTURE
 Singing and Speaking. Teacher of JULIA MARLOWE, MAUDE ADAMS, LAURA SWEET, MARGARET FULLER, MAUDE HOFFMAN, etc. Address—FANNY DAVENPORT.
 Send for Circular. 13 E. 17th Street, New York.

MR HARRY PEPPER
 Will receive pupils in voice culture.
NEW STUDIO.
 Ballad and Song Singing a Specialty.
 1147 BROADWAY, bet. 38th and 39th Sts.

Professionals Coached in Opera, Songs, Etc.
MME. OLIVE BARRY, CERTIFICATED authority and exponent of the elder LAMPERTI. Thorough foundation for beginners. Special terms to the profession. Studio, "The Oakland," 188 West 6th Street.

Rose Beckett Maitress de Danse. Originator of new and up-to-date dances.
 214 W. 42d Street, New York.

MEET EVERY
WEDNESDAY
AT 8 P. M.
 183 W. 23d Street, N. Y.
 Applicants for membership address Secretary.

Scenic Painter, Stock Scenery and Productions
 Address: Col. Sinn's Montauk Theatre, Brooklyn, N. Y.
Seymour D. Parker
GORDON EMMONS
 Omaha, Nebraska, Danes. Address this office

COSTUMES.
VANCE ROBES
 And PURCHASING.
 1556 BROADWAY, N. Y.
M. HERRMANN
COSTUMER.
 20 West Twenty-Seventh Street.
 New Broadway.

The Bayes Costume Company
 68 EAST 15th STREET, NEW YORK.
 Are prepared to furnish Costumes to any number desired, on hire, rental or to apply to purchase. Largest stock, lowest estimates, and superior work. Over 5,000 Costumes constantly on hand.
 COLIN S. BAYES, General Manager.

RAILROADS.
THEATRICAL TRAINS
 ON THE
Wabash Railroad
 Your attention is called to the following train service recently inaugurated by the Wabash whereby theatrical companies desiring to jump after performance and open at another next day can do so between any of the cities mentioned below, viz.:
 L. ST. LOUIS 11:30 P. M. Ar. KANSAS CITY 9 A. M.
 L. ST. LOUIS 8:30 A. M. Ar. CHICAGO 1:30 P. M.
 L. CHICAGO 11:30 P. M. Ar. DETROIT 7:30 A. M.
 L. DETROIT 11:30 P. M. Ar. CHICAGO 7:30 A. M.
 Palace Sleeping Cars, also Reclining Chair Cars (Seats Free), are run in all through trains.
 For further information in regard to rates, other train service, etc., apply to
 S. H. McLELLAN, Gen. East. Agt.,
 307 Broadway, New York.
 J. Ramsey, Jr., C. S. Chase,
 Vice-Pres. & Gen'l Mgr. Gen'l Pass. & Ticket Agt.
 ST. LOUIS.

SIEGMAN AND WEIL
THEATRICAL, CIRCUS, AND MILITARY SUPPLIES.
 110-112 Greene Street, New York.
 Send 5-cent stamp for our NEW CATALOGUE not issued. Largest, complete stock of GOLD and SILVER TRIMMING, STAGE JEWELLERY, SATINS, FLUSHES, ARMOIRS, Etc., in fact, everything required for THEATRICAL WARDROBES.
Lower Prices Than Any Other House.
 Just a few items to give an idea of our prices:
 TIGHTS or SHIRTS, from 50c. a pair, upwards.
 SPANGLES, in gold and silver, \$1.50 a pound.
 WIGS from 50c. upwards.
 GOLD or SILVER TRIMMING from 5c. a yard upwards.
 Goods sent C. O. D. A deposit required on all orders. Satisfaction guaranteed or money refunded.

COLIN S. EAVES
 has assumed the management of the old established house
The Eaves Costume Co.
 of 63 N. 15th St., New York, and is prepared to furnish anything and everything "up-to-date," either for sale or hire, at prices defying competition.

APPLETON P. CLARK, JR.
ARCHITECT
THEATRES A SPECIALTY.
 Fire-proof and Cast-iron Construction, Sighting, and Acoustics.
 405 F St., N. W. Washington, D. C.

ALBERT S. WARNER,
Attorney & Counselor-at-Law,
 1390 Broadway, Cor. 34th St., New York City, N. Y.
 Divorces obtained, contracts drawn, suits brought and defended for breach of contract, salaries collected. All legal matters promptly attended to. Consultation free.

85c. BY MAIL 85c.
THE GIDDY PAPERS
 By MARY H. FISKE.
 Published by NEW YORK DRAMATIC MIRROR,
 1403 BROADWAY.

Mirror Readers Price 80c.
 keep your copies in
OUR NEW FILE
 Holds 52 issues, keeps your papers in perfect ORDER, and ready for reference.
Price 80c. THE NEW YORK DRAMATIC MIRROR 1403 Broadway, N. Y.
 Actors and Managers can communicate directly with American Dramatic Authors by addressing them at
AMERICAN DRAMATISTS CLUB
 1440 BROADWAY, NEW YORK.
 By sending particulars of their needs to the secretary (Charles Howard) as above, general notice will be issued to the members. Information also as to proprietary plays already published.

THE

GREATEST THING THAT EVER HAPPENED.
RESURRECTION OF AMERICA'S FOREMOST DRAMA.
ORIGINAL AND ONLY AUTHORIZED DRAMATIC VERSION.
LARGEST IN-DOOR THEATRICAL ATTRACTION TRAVELLING.



ED. R. **SALTER, N^D MARTIN** AL. W.

Mammoth Original



ED. R. SALTER.



AL. W. MARTIN.

Uncle Tom's Cabin Co.

THIS WILL
INTEREST ALL
LOCAL MANAGERS

We travel in our own cars, consisting of Sleeper, Dining and Baggage Cars.
We carry every particle of scenery essential for a proper scenic production.
EVERY MEMBER of our big cast rightfully deserves the appellation of actor.
The only travelling theatrical company carrying a band and orchestra whose members do not double on the stage.

THEATRES
IN WHICH WE HAVE
PLAYED

METROPOLITAN, St. Paul, METROPOLITAN, Minneapolis, HAYMARKET, Chicago, LINCOLN, Chicago, NINTH ST., Kansas City, PARK, Indianapolis, PARK, Dayton, ROBINSON, Cincinnati, WHITNEY'S, Detroit, PEOPLE'S, Toledo, CLEVELAND THEATRE, Cleveland, HIGH ST., Columbus, GRAND, Grand Rapids, BOYD'S, Omaha, GRAND, Des Moines.

We are the only Managers playing
UNCLE TOM'S CABIN with a sufficiently strong cast to obtain time
in all the Week-Stand Theatres. . .

TIME BOOKED
And Being Held for Us
Next Season, Including
4 WEEKS 4
Chicago This Season

NEW PARK, Indianapolis, PEOPLE'S, Toledo, CLEVELAND THEATRE, Cleveland, GRAND, Grand Rapids, ROBINSON, Cincinnati, HIGH ST., Columbus, BIJOU, Pittsburg, BIJOU, Brooklyn, STAR THEATRE, New York City, NINTH ST., Kansas City, AVENUE THEATRE, Louisville, WHITNEY'S, Detroit, COLUMBIA, Boston, GRAND, Des Moines, BOYD'S, Omaha, PARK, Dayton, PARK, Philadelphia, The Great Mishler Circuit, LINCOLN, ALHAMBRA & ACADEMY, Chicago.

NOVELTIES
IN OUR GREAT
DAILY
STREET PARADE

3 BANDS OF 3
MUSIC
White Band of 16 Eminent Soloists
THE FAMOUS ALABAMA
WHANGDOODLE
PICKANINNY BAND
AND MALVINA MOREAU'S
Creole Ladies' Band

Shetland Ponies, Siberian Bloodhounds, Burros, Mules, Horses, Donkeys, Oxen, Carts, Wagons, Floats, Phaeton, Cart, Log Cabin.
EVA'S \$1,500 GOLDEN CHARIOT, Beautiful Banners.
MAGNIFICENT and Dazzling Harnesses and Uniforms, all New.
WANTED at all times to hear from first-class Musicians, Actors and Actresses.
ADDRESS ALL COMMUNICATIONS TO
127 STANTON AVENUE.
DETROIT, MICH.

PRINTING Every sheet of paper we use is special and lithographic from the Erie Printing Co. 1900 ARRANGEMENTS NOW PENDING FOR A TOUR OF EUROPE. 1900